

A STUDY OF SELECTED WOMEN'S DRESSES WORN IN
OKLAHOMA FROM 1889-1907 AS INFLUENCED BY
CERTAIN ECONOMIC, SOCIO-CULTURAL,
RELIGIOUS, AND POLITICAL
OCCURRENCES OF THE TIME

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PREFACE

This thesis deals with clothing worn by women in Oklahoma during the territorial period. The styles of dresses selected were influenced by the socio-cultural, economic, religious, political and industrial developments of this period. An attempt has been made to show the possible time-lag in fashion awareness by comparing styles worn on the frontier with those worn in established fashion centers. The data should not be generalized due to the limited number of sources investigated and possible inaccuracies made in dating the garments and photographs used in the study.

I would like to take this opportunity to express my appreciation for the assistance and guidance given me by the following members of my committee: Dr. Donice H. Kelly, Professor, Head of Clothing, Textiles and Merchandising Department, who was always eager and ready to help at any time; Sara Meador, Associate Professor, Clothing, Textiles and Merchandising Department, for her valuable suggestions and helpful comments; Winona Koch, Assistant Professor, Clothing, Textiles and Merchandising Department, for her generosity and patience in sharing her knowledge with me; and Leevera Pepin, Assistant Professor, Department of Housing and Interior Design, for her time and suggestions of possible sources of information.

Finally, I would like to express appreciation to my husband Gary, and sons Marc and Kent whose understanding and sacrifice was instrumental in the preparation of this thesis.

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CHAPTER I

INTRODUCTION

The early pioneer days were basic to Oklahoma's later development. These soon to be forgotten days should be recorded because as they become further removed from the actual time and the events fade into the distant past a part of Oklahoma's cultural heritage is lost. While a study of the historical and cultural background of Oklahoma gives insight to the present way of life, this investigation had merit in the simple fact that the dress of the people is a part of a bygone era and should be recorded to enable an individual to study and make inferences of his own from factual information.

The Problem

The costume collection in the Department of Clothing, Textiles, and Merchandising at Oklahoma State University has been growing over the years and very little recognition has been afforded it. The principal purpose of this thesis was to study a segment of this costume collection with emphasis on dresses worn during Oklahoma's pre-statehood period. Additional purposes were to acquaint more people with the collection thereby arousing interest in the collection and in its potential value concerning Oklahoma's pre-statehood culture. It was hoped that this awareness would result in a) improved methods of analysis and use; b) provide for more adequate classification;

c) adequate storage and care of garments; d) improved display facilities for the collection and e) expanding and maintaining a more selective collection.

Objectives

Objectives of the study were a) to establish a criteria for dating garments worn in the Oklahoma Territory from 1889-1907, that period of time encompassing the instant-populating land runs up to statehood; b) to apply this criteria to selected garments and photographs; and c) to review certain economic, political, religious, and socio-cultural conditions from 1889-1907 as they affected fashions of the frontier.

Justification

This research study, limited to the time period between the opening land run in 1889 and statehood in 1907, should create awareness and arouse interest on the part of faculty, students and the public in the costume collection. Thus, the collection should be used more effectively by classes studying the cultural heritage of dress, design inspiration and unusual construction features.

Background for the Study

A variety of sources provided background information for this study. Several items were located in local historical records of the time. These included newspapers of this period, reproductions of actual newspapers, garments in the Department of Clothing, Textiles, and Merchandising costume collection, and family photographs. All of these

sources were used to discern what women in Oklahoma were wearing at this time. Advertisements of costumes in magazines described as being the prevailing mode and costumes judged by experts in the field to be the commonly worn styles during the time studied were other sources used to determine what was typical of this specific time period. History books for this period provided information concerning prevailing economic, political, religious and socio-cultural conditions.

Limitations

This study was limited to the period of time in Oklahoma that began with the opening homestead land run in 1889 and ended with statehood in 1907. Authenticity of the study was determined by materials found in libraries.

The women's costumes studied for this time period were chosen from those found in the costume collection of the Department of Clothing, Textiles and Merchandising at Oklahoma State University and photographs provided by family and friends. Sketchy information recorded about some costumes and accuracy of memory concerning photographs may have affected the authenticity of findings to some degree.

Procedure

The procedure used in conducting this study was to a) identify and sketch the prevailing silhouettes for certain types of women's apparel from the resources used as a criteria to date garments for this time period; b) compare selected garments from the Clothing, Textile and Merchandising Department's Historic Costume Collection with sketches of other contemporary garments recorded in photographs, magazines,

and other available sources; c) review the historical background of the period; and finally d) relate the economic, political, religious, and socio-cultural conditions from 1889-1907 to fashions of the frontier.

CHAPTER II

BACKGROUND FOR THE STUDY

A Condensed History of America

From 1889-1907

From 1889-1907 the United States was changing from the older type of farm or agrarian society into the urban society it is today.¹ This move from the farm to the city had begun with the Industrial Revolution and resulted from the shift from hand to machine production and the movement of manufacturing from the home or small shop into the factory.²

Economic Aspects

Many mechanical inventions developed prior to this period were put to practical use for the first time.³ Some of the inventions which affected the economy of the period were the telephone, phonograph, and electric light bulb all of which had been invented and widely accepted in the 1870's.⁴

Samuel F. B. Morse had invented the telegraph system and its first

¹Harold U. Faulkner, Economic History of the United States (New York, 1937).

²Harold U. Faulkner, American, Political and Social History (New York, 1948).

³Carl N. Degler, The Age of Economic Revolution. 1876-1900. (Illinois - series no date).

⁴Ibid.

successful operation was in 1844. The telegraph, the most rapid form of communication up to that time, became a vital communications factor in the last decades of the century. The first successful Atlantic Cable was laid by Cyrus W. Field in 1866.⁵ This enabled events which happened all over the world to be transmitted to everyone in no time at all. Radio, developed in the 1890's was probably the first really massive communication system which began to broaden people's lives. The effect communication could have on the nation was seen in the labor union strikes which occurred after the improvement of communication which enabled them to hold sympathetic strikes.⁶

The production of steel was improved by the Bessemer process which eliminated the foreign substances from pig iron and thus enabled the addition of specific amounts of carbons to make the desired type or quality of steel.⁷ Steel was very important and an integral part of the growth of the society because it made possible much of the factory growth. The modern inventions we use today are based on steel-- automobiles, airplanes, and skyscrapers.

Other industries which were destined to large growth were the meat-packing industry and the petroleum industry, both having far-reaching effects on the country. The mineral resources discovered earlier in California, then Colorado and also Alaska had quite an impact on the industrial operations due to the availability of raw materials and the economic aspect as well.

⁵Harold U. Faulkner, American, Political and Social History.

⁶Ibid.

⁷Ibid.

Another major industrial achievement of this period was the rotary press developed in 1875.⁸ This development greatly ". . .increased the output and lowered the cost of the newspaper."⁹ The educational standard of the country was becoming higher which was partially shown by the increase in printed material and perhaps could have served as an incentive to learn to read.

Several of the things taken for granted today were popularized during this period. The Bessemer Steel process so reduced the cost of steel that it was possible for people of modest incomes to purchase steel scissors, which were previously available only to the rich.¹⁰ Textiles and clothing have been made almost as long as man, but the significant feature of the making of textiles and clothing was the mechanization or industrialization which actually occurred prior to the opening of Oklahoma lands. However their influences were beginning to be felt at this time and wide usage was developing.

The lock stitch sewing machine was invented by Walter Hunt in 1832 using two sets of threads thus preventing the easy pulling out of stitches which was common to the chain stitch. But the actual inventing of the sewing machine was attributed to Elias Howe who patented a lock stitch machine in 1846 which had the eye of the needle in the pointed end rather than the blunt one.¹¹ Isaac Merritt Singer improved on the

⁸ Samuel P. Hays, The Response to Industrialism. 1885-1914. (Chicago, 1957).

⁹ Ibid. p. 8.

¹⁰ Marilyn J. Horn, The Second Skin, Houghton Mifflin Co., (Boston, 1968), p. 39.

¹¹ Ibid. p. 42.

machine and negotiated with Howe for the rights to use the eyed needle with the eye at the pointed end.¹²

Another invention necessary for the rapid production of cloth was the Spinning Jenny invented by James Hargreaves in 1764. Arkwright improved upon this but his invention was so heavy it had to be operated by water power and according to Horn marked the initial transition from home textile production to the factory system.¹³ Crompton, in 1784, invented the mule-spinner which greatly increased the number of spindles which could be operated at one time. The power loom was invented by Dr. Cartwright in 1785 and it greatly improved the speed in weaving. The English were fearful of losing this cotton industry to America; therefore, it was 1790 before the machine came to America, and only then secretly, by way of Samuel Slater who reconstructed these machines from memory. Thus started the manufacture of cotton in New England with power looms.¹⁴

The development of the commercial dress pattern made of paper a fore-runner to our modern pattern, was conceived by Ebenezer and Ellen Butterick who operated a shirt making shop in Sterling, Massachusetts. The first patterns were for men's shirts and were marketed in 1863. It was not long until they achieved great success with a child's pattern for the popular Garibaldi Suit which had been influenced by the Italian patriot's uniform. This attracted a business man, J. W. Wilder, who in

¹²Ibid.

¹³Ibid.

¹⁴Albert A. Boles, Industrial History of the United States. (Connecticut, 1881), p. 406.

1867 helped Butterick set up the E. Butterick and Company firm and moved it to Brooklyn, New York. With its continued success the company decided to publish a fashion magazine, the Metropolitan, which later became the Delineator. The main purpose of these magazines was to promote pattern sales. This innovation led other publishers to create magazines just for women and sections of other magazines and newspapers especially for women. Those publications told of available products, how to wear specific garments, remodeling of old garments and what was appropriate or correct wear.¹⁵

The process of fabric dyeing also experienced numerous changes during the latter part of the nineteenth century. Prior to 1850 only natural dyestuffs were used. Scientific method and accurate records eventually led to several new methods of dyeing developed after the 1850's. Coal-tar dyes and analine dyes which produced brilliant colors and added variety were developed. Direct dyes which had a natural affinity for the cotton fiber without the use of a mordant were also discovered. Some direct dyes were acidic and were used mainly for wool and silk. The women in the 1890's were discovering colorful garments and they were preferred over the drab neutrals which had been widely used. These changes which improved the range and availability of color were but part of the wonders of the industrial changes in the textiles and clothing industries.¹⁶

Transportation was improved by the successful operation of steam

¹⁵Leonard M. Fanning, "Ebenezer Butterick," Encyclopedia Americana, (1968) p. 76.

¹⁶Stuart Robinson, A History of Dyed Textiles, (Massachusetts, 1969), pp. 33-35.

engines. The Mississippi River boats were popular for a short period and the big innovation in cross-country transportation--the railroad--came into extensive use. The standardization of the size of the railroad tracks benefited the unaltered expansion of the railroad. It first connected the Atlantic Ocean with the Pacific Ocean in 1869 then later crossed the country many times.

The railroads helped populate the West not only by transporting people to the land which they wanted to settle, but promoters also found prospective settlers from the East and Europe and carried them to their new home sites. The railroad along with the Homestead Act helped populate the frontier rapidly.

The farmers had grievances with the railroad. All too often they fell victim to the inconsistencies under which the railroads operated. If through bad planning, the railroads had competitors at a station, the effects of the competition caused each line to transport goods at a loss; therefore, to make-up for the loss, prices in other towns were raised. There were other inconsistencies in pricing and at times the prices would fluctuate without notice or warning, and it might even cost more for a short haul than for a long one.

The farmers eventually became so upset they established the Patrons of Husbandry popularly known as the Grange. The Grange was initially established to educate the farmers in ". . . better methods of cultivation."¹⁷ But eventually the organization evolved into a political organization with success in passing legislation helpful to farmers in certain states. All this led to the national legislation which

¹⁷Degler, p. 80.

established the Interstate Commerce Commission.¹⁸

Along with these major problems of the farmer was the actual change the farmer himself experienced as the result of mechanization. Before the new innovations, farming was relatively inexpensive and did not require any specific or technical knowledge, now all at once it cost tremendous amounts of money to buy farm machinery and to operate a successful farm. The farmer had to be a business man with insight and knowledge in order to be successful. The farm turned from hand labor into a commercial business seemingly all too quickly.¹⁹

Other problems of the farmer were monetary. The farmer borrowed money in inflationary times and was forced to repay his debt with non-inflationary money. This eventually led to the establishment of the Federal Farm Loan Act of 1916. Since the farmer was becoming a minority group he was generally ignored by the government which catered to larger more influential groups.

Big business also came into its own at this time. The men of the period who were or who became industrial leaders live in history as being the self-made men and the millionaires. Some of the men who built industry into highly profitable enterprises were:

Railroads:	Jay Gould William Vanderbilt Leland Stanford Collis P. Huntington James J. Hill Edward H. Harriman
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Steel:	Andrew Carnegie Henry C. Frick
--------	-----------------------------------

¹⁸Ibid.

¹⁹Hays.

Oil: The Rockefellers
 Henry H. Rogers
 John D. Archbold
 Stephen V. Harkness

Meat-Packing: Philip D. Armour
 Gustavus F. Swift

Minerals: William A. Clark
 John William Mackay
 The Guggenheims

Banking: Jay Cooke
 James Stillman

Potentates: John D. Rockefeller
 J. Pierpont Morgan²⁰

It was said that by 1900 the two potentates, Rockefeller and Morgan might be able to ". . .divide the economic resources of the nation between them."²¹ It was obvious that many of these entrepreneurs did not share their profits with the employees in terms of benefits or working improvements. A few improved the lot of the worker voluntarily, but the majority were eventually forced into improvement actions by the labor reform movements. Big business had another major effect on the nation during this time. It was an example to the government of what big business could do without any checks or bounds,²² and the very explicit and tight governmental controls over business which we have today can be traced back to this period.

Significant immigration began in 1820. The first wave was from 1820 to 1860 when approximately five million people immigrated; the second was from 1860 to 1890 when thirteen and one-half million people

²⁰Harold U. Faulkner, American, Political and Social History, (New York, 1948) p. 411.

²¹Ibid.

²²Degler.

immigrated; and the third was from 1900 to 1930 when almost nineteen million people immigrated to America. This amounted to over thirty-seven and one-half million people immigrating to America from 1820 to 1930.²³ This increased immigration flooded the market with people who worked for less and endangered the work status of those people already in this country.

Industrial growth led to the increased size of the cities, and the population in the Eastern cities was far greater than that in the rest of the country. The relative size of the states in 1890 and the distribution of people in the United States can be seen pictorially in Figure 1. From this figure it appears that the center of population in the country at this time was Pennsylvania and New York.

The economic development of America has been related directly to the industrialization of many different types of business which were not industrialized until certain discoveries were made and put to use. Electricity, communication on a massive scale, transportation, and the problems of individuals in learning how to deal with these rapid and extensive changes which sparked tremendous social and religious problems.

Socio-Cultural Aspects

Some of the reform movements that emerged before this century are still with us today. It appears to the proponents of the movements that not enough has yet been done to remedy problems such as Negro Rights, Women's Rights, and Indian Reform Movements.

Perhaps the reform movement of the greatest fervor at the turn of

²³Hays, p. 95.

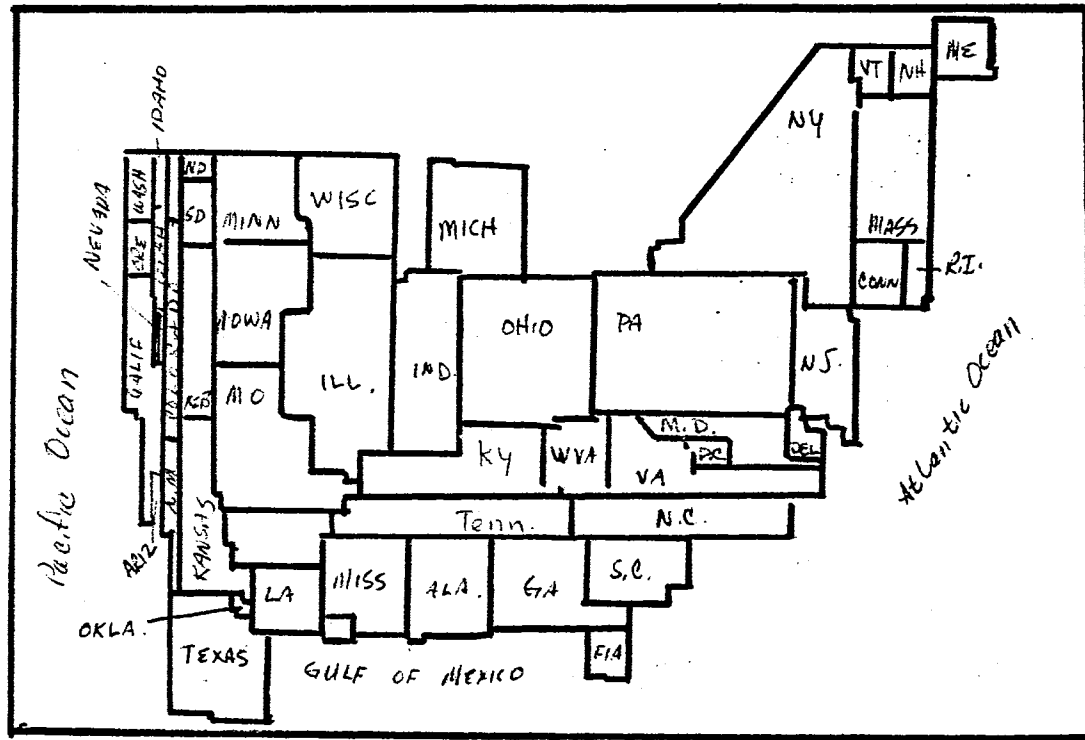


Figure 1. The Populous States in 1890²⁴

²⁴ Arthur M. Schlesinger, The Rise of the City, 1878-1898, (New York, 1962).

the Twentieth Century was the labor movement. This was probably due to the great number of people involved. The Indian reform movement was also important and supported by Missionary societies in the East which were fearful that the Indians would not receive their due. These societies thought that it would be better for the Indians if no white settlers were to take over the Indian lands.²⁵ While this may have been correct, the Indians did not really like the lands to which they had been exiled. It was usually poor land and not suited to their original life style, and they often sold or rented it to make money.²⁶ During this period, the Indian movement received more publicity and interest than the Negro movement.

Labor organizations had begun shortly after the Industrial Revolution, but factors such as lack of communication, War between the States and financial recessions kept them from uniting and becoming a strong social and economic force. After the Civil War, numerous labor unions were formed and united in an effort to improve the lot of the worker on the job.

In the history of labor developments, two important strikes stand out--the Homestead strike of 1892 and the Pullman strike of 1894. These two strikes represent the vicious struggle between labor and employers. The Homestead Strike was between Amalgamated Association of Iron and Steel Workers and the Carnegie Steel Company. The fight was over a wage scale dispute after the introduction of labor saving

²⁵Edward Everett Dale, Oklahoma, The Story of A State. Row, Peterson and Company, (New York, 1955).

²⁶Edward E. Dale, and Morris L. Wardell. Outline and References For Oklahoma History. (Oklahoma, 1924).

machines into the Carnegie Plant. It took place at the Carnegie Company plant in Homestead, Pennsylvania. Andrew Carnegie and Henry C. Frick, Carnegie's manager elected to fight the power of the iron and steel workers union. Eventually Frick hired 300 Pinkerton Detectives to guard the mill. To avoid open confrontation with the laborers on the way to the plant, the detectives floated down the river on barges but they were spotted by the laborers who opened fire. In the battle, ten persons were killed; the National Guard was called out; and the labor men eventually lost. Perhaps the most impressive event of this strike was stoppage of the union's power. It was over forty years before there was a united labor union for the steel workers.²⁷

The entrance of the Federal Government in the role of strikebreaker during the Pullman strike was the first important time that the injunction was used as a weapon against labor. The strike had been caused by a wage reduction in the Pullman Palace Car Company at Pullman, Illinois. It attracted national interest when the American Railway Union voted not to handle Pullman cars and held a sympathy strike. The militia was involved, but President Cleveland sent in Federal Troops to move the mail. He also had the courts issue an injunction to forbid anyone to interfere with the movement of the railroad. The leaders refused to obey and they were imprisoned. Although the strike collapsed, labor waged a battle against the injunction as used in "industrial warfare."²⁸

²⁷ Harold U. Faulkner, American, Political and Social History. (New York, 1948).

²⁸ Ibid.

Another major social movement at the last quarter of the nineteenth century had direct influence on the dress of women. The movement was that of women's suffrage and of women's rights. The right of women to work in the world along side men, to vote, and whatever else they wanted to do gave this movement quite some substance. Amelia Jenks Bloomer had endorsed, not designed, an outfit which she claimed was of improved hygienic qualities as compared with what was previously worn. The outfit consisted of four parts and a sash: First, an undershirt with loosely fitted long sleeves very full from the elbow to the wrist was worn; Second a loosely fitted bodice with a collar and opening down the front with buttons was worn over the shirt. The sleeves were three-quarter length and bell shaped. Third part of the costume was the very full and gathered skirt which was about three inches below the knee in length. The waistline was covered by a long loose sash left hanging free at the left side. The fourth feature was loose balloon pants which were worn under the skirt. They were very full and gathered at the ankle with a ruffle covering the ankle. The entire costume was loosely fitted and not too strange looking. This type of dress was never widely accepted but it did help to further the cause of comfortable dress for women. No single event changed women's styles but several events such as this one contributed to styles which became more natural.²⁹

Religious Aspects

The religious nature of America also underwent a basic change during this time. Prior to 1870, the majority of American citizens were Protestants; but with the great influx of immigrants from Southern and

²⁹Blanche Payne, History of Costume. (New York, 1965), p. 508.

Eastern Europe, Catholics and Jews increased in number and this increase changed the religious character of America.³⁰ All segments of the population were touched by the industrialization of work. With a greater number of women and children leaving the home to work, time spent in organized religion effort and activity was largely limited to one day a week.

The type of religious thought changed from one of idealism to one condoning the actions of influential personages. Many religious leaders seemed to bend religion to fit the materialistic greed of the time. Russell Conwell considered that to make money honestly was both a Christian obligation and a form of preaching the gospel.³¹ This feeling was general because people saw the need for industrial growth. However, after some association with those persons caught up with industrial impersonalism, many religious leaders realized what industrialization was doing to religion, both in the individual's life and its place in the new world.³²

Political Aspects

Governmental leaders wanted to improve the lot of the country as a whole. Serving as presidents of the United States during this period were: Benjamin Harrison from 1888-1892; Grover Cleveland from 1892-1896; William McKinley from 1896-1901 who after re-election was assassinated; and finally Theodore Roosevelt from 1901-1909. American government was representative of the people and as such tried to help

³⁰Degler.

³¹Hays, p. 23.

³²Ibid.

with the economic growth of the country and to some extent seemed to ally with big business. Pressure was received from so many groups that the government eventually began to put controls on big business and seemingly limited the individual's freedom to be someone or something through hard work and honesty. The labor unions required reform and were used politically to attract voters. During this period, the tone of government appeared to change from one fostering the growth of business and the country to a government supporting and protecting the laborer.

The recession of 1893 and all the political fervor surrounding it and the Spanish American War fought from February to November in 1898 were considered by some to have established the United States as a world power. Thus, government and politics seemed to favor business until pressured into favoring the laboring class. It too was affected by industrialism.

Summary

Women's Dress was influenced indirectly by many of the inventions that gained widespread acceptance during this time. The improvement of communications between towns in America and more especially between America and Europe helped speed information about the changing fashions to women around the world. The rotary press was effective in transmitting news rapidly and in the fairly inexpensive form of the newspaper. Newspapers in 1889 included printed announcements of advertisements about women's clothes and the stores where these clothes could be found. One or two drawings which appeared to be more like a block print showing only the outline or silhouette of the women's basic style dress appeared

in many newspapers of this time period. Their purpose seemed to be more like a trademark or a method of drawing attention to that column rather than advertising the dress itself. About 1894 columns about women's dress and what should be worn to be "proper" began to appear. Pictures of women known to have good taste and news concerning what other women had done was printed along with descriptions of their clothes. About the same time period the newspaper was divided into interest sections very similar to those used today.

The rotary press was also used for printing magazines oriented toward one specific audience. Women's magazines contained articles and sections pertaining to women and what they did every day, but they also included a new method or a different idea. Stories designed to remove the woman of the house from her physical environment into a mentally created one appeared. Thus, the rotary press influenced women's lives and clothes. Through the influential medium of the press, women learned what other women were doing, wearing, and that they could copy these clothes for their own use. Often instructions on how to combine parts of old dresses into a new style were given.

The railroad also was instrumental in promoting fashionable women's dress. First, it transported the actual goods, such as fabric, magazines or supplies and tools, to the persons who were to create and wear the fashions. Second, the railroad brought friends or relatives from the more established and urbanized communities to visit people living on the frontier. These visits were not for a weekend, but rather for a month or six weeks. Furthermore, the railroad was a novelty: the time of arrival of trains was a center of activity. As people watched the train passing through or stopping for certain necessities, they

were able to observe the passengers clothing and in this way gained ideas about new styles, fabrics and colors. Therefore, the railroad was instrumental in keeping the frontier women up on current fashions and also helping to keep her dress somewhat stylish.

Entrepreneurs with large amounts of money created a class of nouveau rich, and according to Veblen, conspicuous consumption in which the husband's success was measured by lavish display in dress and homes, was prevalent.³³ Following such practices often led to adoption of European styles, and started a stir in the American fashion world. In this way entrepreneurs were creators of personal style.

Big business also created industrial centers. Many women who worked long hours in the factories did not have time to make their clothes, yet they needed them desperately. Therefore, perhaps the greatest customer for the newly created ready-made clothes was the factory worker. Thus, big business created demand and spurred luxury in women's dress at the same time.

Developments of sewing equipment such as the sewing machine and scissors promoted mass-production of clothing of women for with those new innovations it took less time and was much easier to make garments. No longer was it necessary to sew 10 to 20 tucks in a single garment by hand. The power loom and refined spinning processes also made the stuffs of which clothes were made more readily available. There was wider variety of colors and styles, more color in the garments and more designs from which to choose. Acceptance of the paper pattern simplified home sewing and made it more accurate while adding greater variety and

³³Thorstein Veblen, *Theory of the Leisure Class*, (New York, 1934)

and availability to styles of dresses. Paper patterns became an integral part of the home production of clothing.

Each of these specific topics have related individually to clothing and have influenced it in some way. The inventions for more technical advances allowed greater variety and improved quality in clothing. Political figures were emulated, reforms in thought and dress kept pace with socio-cultural, religious, and economic changes experienced in this era which pointed to the following time period and basic silhouette changes that occurred.

A Condensed History of Oklahoma

From 1889-1907

From the end of the Civil War to the 1880's the Indians were relocated in moves from their former homes to the unoccupied lands later to become the state of Oklahoma.³⁴ After the Indians were relocated, Oklahoma was used mainly for crossing of the large cattle drives in which large cattle herds from Texas were moved to the railheads in Kansas. (See Figure 2) As the cattlemen crossed Oklahoma they became acquainted with the land and observed that the Indians were not using all of the land assigned to them. This led to the formation of the Cherokee Strip Livestock Association at Caldwell, Kansas in 1883 and Cherokee land was leased for ranching or grazing. The land was sectioned off and fenced with barbed wire, activities that were jealously observed by land-hungry farmers awaiting their chance for settlement.³⁵

³⁴Edward Everett Dale, Oklahoma, The Story of A State, (New York, 1955

³⁵Ibid.

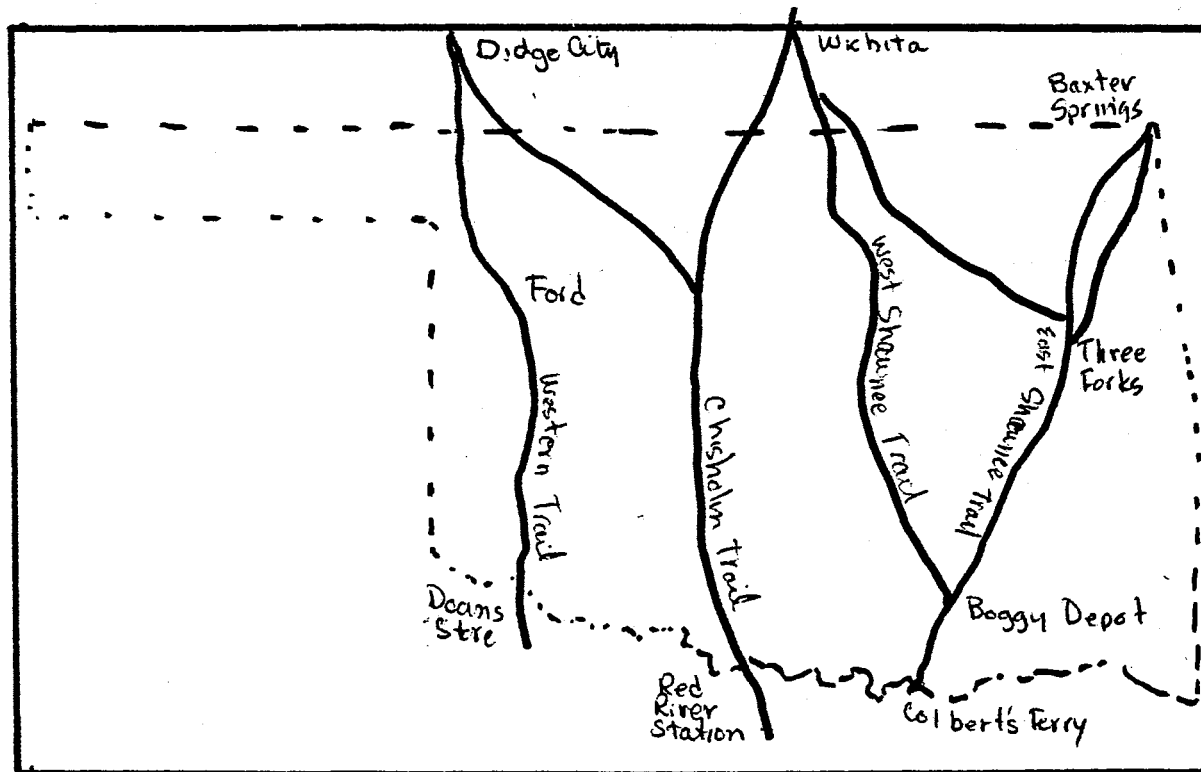


Figure 2. Cattle Trails across Indian Territory³⁶

³⁶Edwin C. McReynolds, Oklahoma A History of the Sooner State, (Oklahoma, 1964) p. 256.

To encourage the building of cross-country railroad lines, the government gave a charter to the railroad company which provided land grants on either side of the line. Since Oklahoma land belonged to the Indians, the charter was not applicable unless at some later date the lands were to be opened for settlement, in which case the charter stipulated the railroad as owner. This opportunity for added income made the railroad an eager proponent of the opening of these Indian lands to settlement.

Persons opposing the opening of Indian lands to settlement included ranchers, some Indians, outlaws, whisky peddlers, and certain missionary groups from the East who were concerned with the welfare of the Indians.

In 1879 E. C. Boudinot, an Indian lawyer, and T. C. Sears, a railroad Attorney, published articles in a Chicago newspaper stating that there were certain lands called "Old Oklahoma" or the Unassigned lands that were subject to homesteading. (See Figure 3) These articles caused quite a turmoil and eventually led to the creation of the "Boomers" who tried to enter and settle these lands. David L. Payne, the most determined of the "Boomers," was always organizing another group only to be turned away by Federal troops. Late in 1884 just prior to another raid into the Oklahoma Territory, Payne became ill and died. Colonel Couch took over and led the settlers to Boomer Creek, close to the present site of Stillwater, where they settled for almost a month before electing to take a stand against the Federal troops. However, the "Boomers" were unsuccessful and once again were removed to Kansas.³⁷

³⁷Robert E. Cunningham, Stillwater, Where Oklahoma Began, (Oklahoma, 1969).

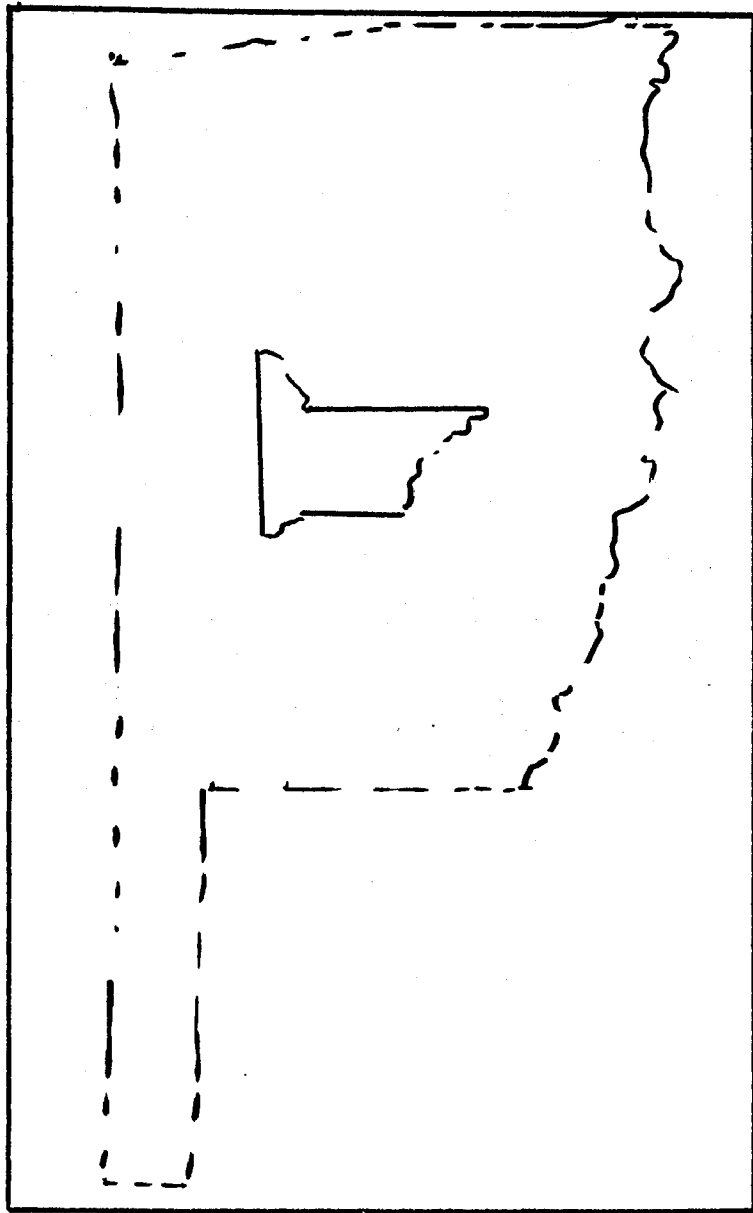


Figure 3. Unassigned Lands, 1889³⁸

³⁸McReynolds, p. 274.

This incident was said to have contributed to the legislation finally allowing settlement of the "unassigned lands."

Finally, the Springer Bill was passed as a rider attached to the Indian Appropriations Bill. It opened the lands to settlement by a land run on April 22, 1889. The "run" of 1889 merely started the settlement of Oklahoma. There was no formal government in the opened lands until 1890 when the Organic Act added the Panhandle to Oklahoma lands and provided for a government. It also designated that the land West of the Indian Territory (excluding the Cherokee Outlet) was to be the Oklahoma Territory. Later the Cherokee Outlet was added. (See Figure 4) Following this legislation there were several land openings until the entire Oklahoma Territory was settled. For a complete geographic placement, date and type of opening for the Oklahoma and Indian Territory lands, see Figure 5.

Dale and Wardell list the openings as follows:³⁹

1. Old Oklahoma,	1889	Run
2. Panhandle,	1890	Organic Act
3. Sac and Fox, Iowas, Shawnee and Potawatomie,	1891	Run
4. Cheyenne-Arapaho,	1892	Run
5. Cherokee Outlet, Pawnee, and Tonkawa,	1893	Run
6. Kickapoo,	1895	Run
7. Greer County,	1896	Supreme Court Decision
8. Kiowa-Comanche-Wichita,	1901	Lottery
9. Ponca, Otoe and Missouri,	1904	Allotment
10. Big Pasture,	1906	Auction Sale
11. Osage and Kay	1906	Allotment

The Oklahoma Territory continued to develop and prosper and beginning in 1890 the territorial delegates to Congress applied for statehood.

³⁹Dale and Wardell, p. 39.

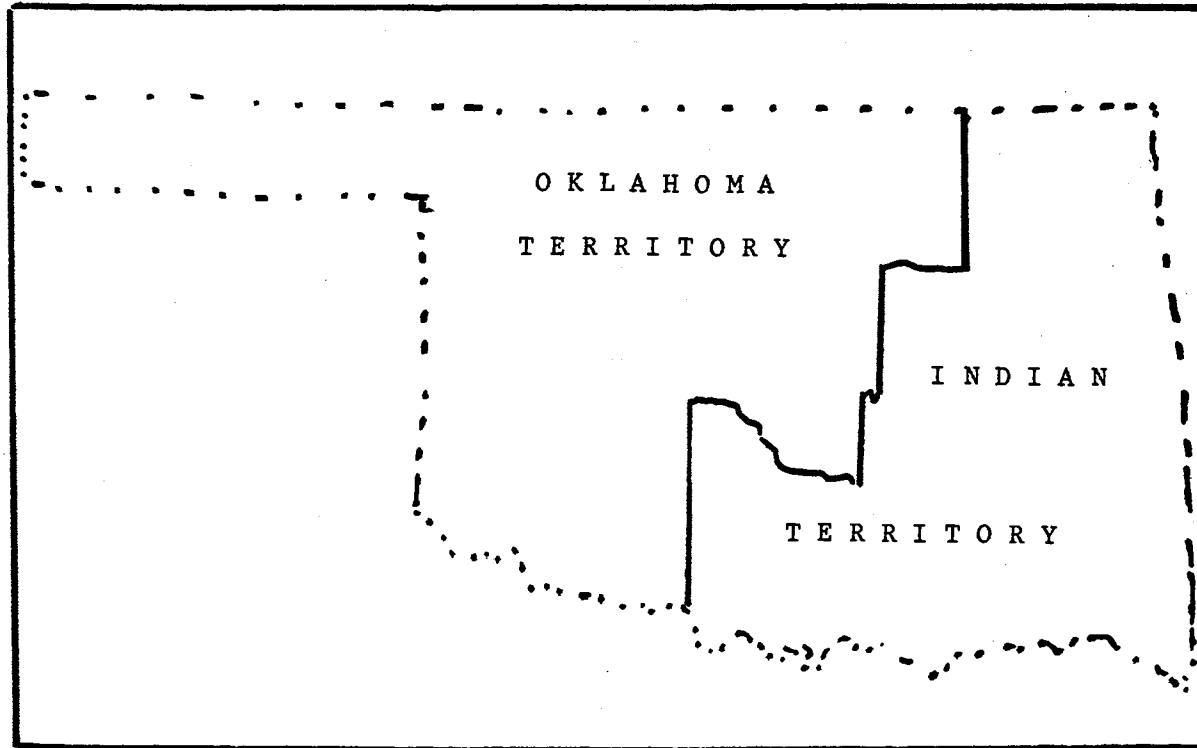


Figure 4. The Twin Territories, 1890-91⁴⁰

⁴⁰McReynolds, p. 276.

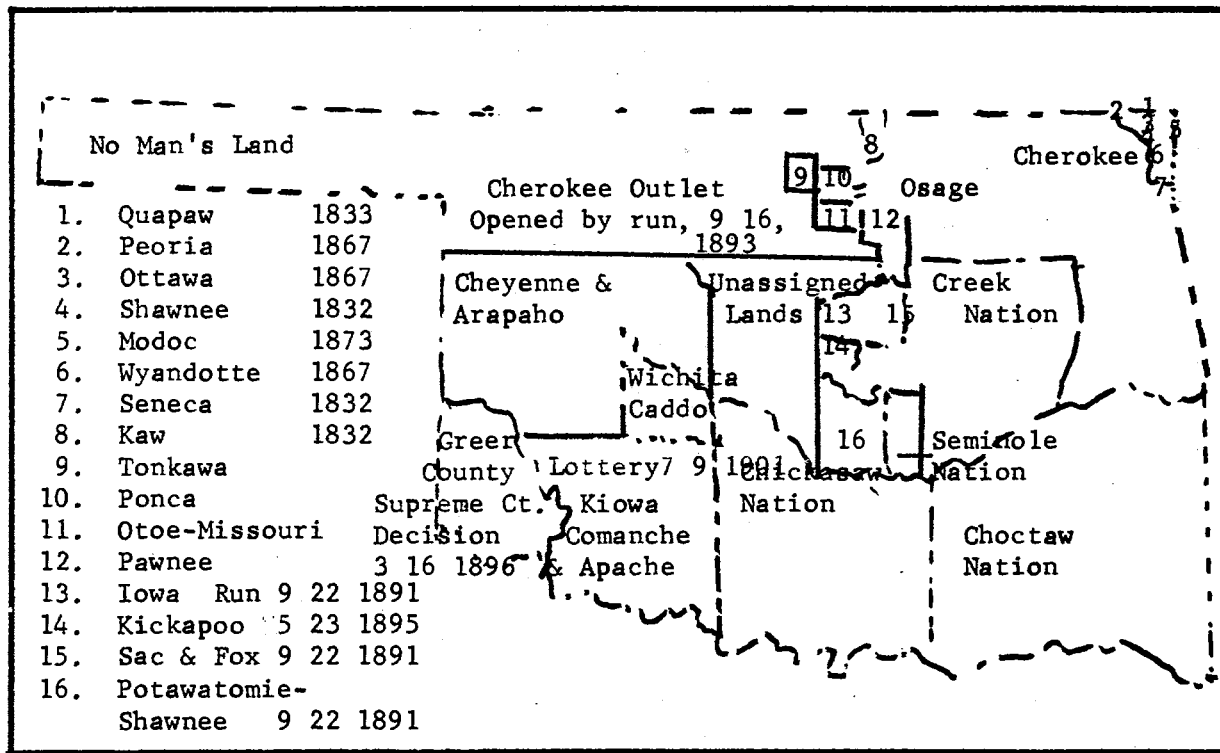


Figure 5. Oklahoma Land Openings⁴¹

⁴¹Ibid. p. 300.

The Indian Territory on the other hand was infiltrated by the whiteman. Legally, white men were not allowed in the Indian Territory but through intermarriage, white men were considered a part of the tribe and eligible to hold lands. Soon the number of whites outnumbered the Indians, but the Indians were the aristocracy and ruled over these peaceful invaders.⁴²

The Dawes Commission was established in 1893 to make the necessary changes in the government of the Indian Territory that would prepare this territory for statehood. Tribal rolls were constructed so there would be a record of those who should rightfully share in the ownership of these lands. The lands were then surveyed, assessed and allotted to the Indians. Land known to have minerals was not allotted but reserved for the entire tribe.

The Curtis Act of 1898 abolished the Indian Tribal Governments and put the Indian cases under the jurisdiction of the United States courts. Upon completion of these governmental procedures it was legally possible to join the two territories to form a state.

In 1905 the settlers of Indian Territory held a convention at Muskogee to form a state Constitution to ask for admission to the Union as the State of Sequoyah. This request was refused by Congress, but in 1906 they passed the "Enabling Act" which provided the two territories to be joined to make a single state. This act also provided that a constitutional convention be held at Guthrie to draft a Constitution with each territory to be represented by fifty-five delegates plus two⁴³

⁴²Dale and Wardell, p. 39.

⁴³Ibid.

delegates from the Osage Nation. The act also contained specific requirements in setting up the Constitution. Finally, with ratification of the State Constitution by the people and the election of governor, Charles N. Haskell, President Theodore Roosevelt proclaimed the admission of a new state and set November 16, 1907, as the date the officials could assume their duties and the government be put into operation. Thus Oklahoma became the 46th State of the Union.

Summary

The purpose of this short history was to show the value of this prairie land to those last few persons in the world who had no place to call their own and no immediate prospects for such and those people on the other side of the social strata who saw this prairie land as an economic opportunity. The hardships of this land did not encourage ladies to think about clothing. It was all they could do to stay alive and keep their families alive and healthy. Yet, the mere mention of a social function brought out the most delicate of fabrics and finery. These clothes were kept until there was need of them and then they were hunted out so all could appear in "dress-up finery." In many cases it was after the turn of the century before some were able to sew quickly because they could not afford sewing machines or they may not have known how to sew garments by hand. Family members often had to wait for a traveling dressmaker or find one in the neighborhood in order to have new garments. Therefore, these women preserved their dresses for a longer time than it would have been presumed possible under existing conditions.

Style changes occurred during this time, but unless one lived in

a larger city or town where more money and goods were available, and the railroad was close to inspire such things, minor style changes were ignored.

Women's Day Dress From
1889-1907

To compare the fashions of the frontier with the accepted mode in New York and Paris it was necessary to examine the styles considered fashionable in the world fashion centers then to compare this mode with the garments worn on the frontier. To do this silhouette changes occurring between 1889 and 1907 were identified and grouped as follows: 1889-1890; 1891-1892; 1892-1895; 1896; 1897-1899; 1900-1905; and 1906-1907. Changes that occurred in the day dress silhouette did not always affect all parts of the garments. The line drawings in Figures 6 through 12 show the changes that occurred in the silhouette worn in the fashion centers for this time period. The detailed outline for dating garments is in Appendix B.

1889-1890

According to Barton, fashions of the 1890's were unhygienic and absurd. Women forced their waists to become 18" in size, and wore garments with enormous sleeves. The skirt changed in size from the "wasp waist" to a large flared skirt and pointed toed shoes with high heels were worn.⁴⁴ The extreme nature of these fashions and the increased activity of women were not compatible and could have been the cause for the downfall of this extremely confining style of clothes.

⁴⁴Lucy Barton, Historic Costume For The Stage. (Boston, 1935) p. 498.

More specifically, the day dress had the "hourglass" silhouette.⁴⁵ The neck had a high tight collar while the bodice was very fitted with a gigot or leg-of-mutton sleeve. The bodice itself was long waisted with a deep "V" in both front and back. During this time the basque sometimes had a peplum.⁴⁶ The skirt length worn just above the floor,⁴⁷ was bell-shaped with ruffles in the back. These ruffles were on the bottom underside of the dress attached to both taffeta and cambric petticoats. These ruffles rustled when the women walked.⁴⁸ (Figure 6)

The fabrics used changed little from 1889 to 1907. The woolen goods were serge, tweed, flannel, broadcloth, mohair, "goats-hair," cheviot, nun's veiling, delaine, challis, merino, and silk and wool mixtures such as transparent and wiry textured etamine or canvas cloth and grenadine. Silk satins, stiff enough to stand alone, taffeta, silk backed velvet, India silk, Surah, China silk, Crepe silk, foulard, embroidered silk gauze, and chiffon for dressy waists were used. Cotton fabrics included gingham, organdie, printed muslin, dimity, batiste, fine white muslin, and pique.⁴⁹ Other fabrics not mentioned by Barton included damask, brocade, poplin, and tulle.

Both figured and plain fabrics were used. The figured materials were most often used for house dresses and waists while the plain colors and sometimes the stripes were used more for dress-up dresses and suits.

⁴⁵R. Turner Wilcox, The Mode in Costume, (New York, 1958).

⁴⁶Mary Evans, Costume Throughout the Ages, (New York, 1950).

⁴⁷Wilcox.

⁴⁸Barton, p. 510.

⁴⁹Ibid. p. 517.

The patterned materials included plaids, stripes, checks, spots and small floral designs in bright colors. Muslin was printed with small pretty flowers or other minute designs. There were changeable silk taffetas and small printed flowers on foulard, with backgrounds of black and white or colored flowers.⁵⁰ Garments were often trimmed in black and gold.

Deep strong colors such as scarlet were popular in the plain fabrics used for woolen dresses and linen suits. Plain dark linen jackets were worn with skirts striped with the same dark color and white. The cloth suits were made colorful in mignonette green, gray, and blue; "Havana brown" and other deep tones were made into skirts and waists and worn with contrasting colors.⁵¹

Another popular use of color was the practice of placing a layer of very thin plain colored black or white net fabric over a brightly colored plain or patterned fabric. Some of the combinations of colors were, changeable taffeta in blue or red covered by black or white; sheer bud green over peach or orange peel; sheer corn-color over myrtle green; sheer pale yellow over gray; and sheer gold over navy or old blue. This was not the only form of striking contrasts; the facings or lapels of suits were trimmed with hunters green while the suit was turquoise. One has been led to believe that these colors had first been developed and every effort was made to use them. Typical trimmings of the early 1900's included soutache and flat braid, passementerie, jet and steel beads, ornamental buttons, silk piping, and bindings. (For

⁵⁰Ibid. p. 516.

⁵¹Ibid. p. 517.

a pictorial description see Figure 29.)⁵²

1891-1892

The silhouette of the day dress changed little. The only noticeable changes occurred in the skirt which became narrower, had a train and fell smoothly without folds from the waist. No trace of the bustle was observed from this time on. The one piece dress or princess gown became popular and the one important thing that distinguished the skirts was not size but stiffness. Skirts were lined with a very heavy material. Sometimes a taffeta underskirt or a cambric skirt was worn under the under skirt. The stiffness was phenomenal.⁵³ (Figure 7)

1893-1895

During this period collars became higher and the sleeves had epaulettes and lace flounces which stood out over the sleeve and added to the broad shouldered effect.⁵⁴ The waists remained very small and fitted, but were no longer pointed. Instead, a natural waist and a skirt with a train were used. Lace, as a decorative feature was used freely in insertions in fine muslin dresses and as edging for flounces, ruffles, berthas, and neck ruching.⁵⁵ (Figure 8)

1896

The general silhouette was the hourglass with the bell skirt. The bodice fitted tightly with lace frills in a large type of plastron on the front of the bodice. Sometimes the front bodice had an insert with

⁵²Ibid. p. 518.

⁵³Ibid. p. 510.

⁵⁴Wilcox.

⁵⁵Barton, p. 518.

ruffles or lace.⁵⁶ The neck and collar were tight and quite high. There was also a lace flounce at the neck. The sleeves expanded until they became overly large and one could barely go through the door sideways.⁵⁷ The puff extended from the elbow to the shoulder or only part of that distance. The sleeve from the elbow to the wrist was tight.⁵⁸ The waist was at the natural waistline, and the skirt was rather narrow at the hip but belled at the hem. (Figure 9)

1897-1899

The bell skirt silhouette continued to be worn although bodices or blouses were pulled down below the waist and pouched. Called the Edwardian "kangaroo pouch," this was indicative of the blouse at the end of the 19th century and the first of the 20th century.⁵⁹ The neck was covered by a very high tight collar of net or lace in the daytime. The collar was stiffened with whalebone or celluloid. When profusely jeweled it was sometimes called the dog collar. The sleeves were a more reasonable size and slightly more puffed than plain, a fashion which lasted only about two years. In 1899 the sleeves were generally long and tight with a point over the hand. The waist was fitted but definitely had a pouch. The flare in skirts was achieved either by goring or by the addition of a flounce. The fit of the skirt was like wax at the top and fell in full graceful folds at the foot.⁶⁰ (Figure 10)

⁵⁶Wilcox.

⁵⁷Alison Gernsheim, Fashion and Reality. (London, 1963).

⁵⁸Dr. Oskar Fischel and Max Von Boehn, Modes and Manners of the Nineteenth Century. (New York, 1927).

⁵⁹Gernsheim.

⁶⁰Fischel and Von Boehn.

1900-1905

The general character of women's dresses from 1900 to 1907 changed only in the outside details of the garment.⁶¹ By 1900 the basque was not considered stylish. Fashionable blouses were looser and tucked inside the skirt band which was covered by a belt.⁶²

The bell silhouette remained and blouses were still pouched. The neck was covered by a high tight collar of net or lace in the daytime. When highly beaded or jeweled this was also called the jeweled dog collar. The sleeves had become elaborate again after a short time of being relatively simple. At the turn of the century they had fullness between the elbow and the wrist, then the straight fitted sleeve returned around 1904 or 1905. Skirts had trains which were becoming longer, and they continued to fit like wax at the top while falling in full graceful folds at the foot.⁶³ (Figure 11) The fabrics were more flowing and soft, similar to fabrics listed previously. The overlaying of a sheer over a brightly colored fabric remained in vogue.⁶⁴

The colors worn were subdued with one hue with its dark and light tones becoming more popular. White, too, was very popular and common. The bright contrasts were disappearing.⁶⁵

The most popular way to trim a garment was to pipe it and face the piping with a contrasting color or shade. Fancy buttons were in vogue

⁶¹Barton, p. 531.

⁶²Ibid. p. 547.

⁶³Gernsheim.

⁶⁴Barton, p. 557.

⁶⁵Ibid. p. 559.

with tiny buttons used down the back and large ones on the sleeves, lapels and pockets. Lace edging and inserts, pin tucks and embroidery were also popular types of trim. Near the end of the territorial period the edges of pleats were finished with an embroidered arrowhead that was considered stylish.⁶⁶ The basic type of gown had changed very little for five years and continued to be decorated and highlighted by the use of trims.

1906-1907

From 1900 on, slight changes hinted of more radical changes which were to come later, and around 1906 the "kangaroo bend" or the "S" Bend became the fashion.⁶⁷ This was also the era of the Gibson Girl look. In the "S" Bend, the bosom was thrust forward and balanced by the hip at the back⁶⁸ and even the corset was changed to accommodate the style. The blouses were still pouched and necklines were high and tight. Sleeves were tight, plain and fitted. The waist became less tight and more natural. The skirts lacked frills and flounces but had long trains that swirled around in front. The fabrics were flowing and the colors were still soft or white. (Figure 12)

Women's Evening Dress From

1889-1907

The evening dress appeared to change less than the day dress during the period covered by this study. For purposes of analysis silhouette

⁶⁶Ibid. p. 560.

⁶⁷Ibid. p. 531.

⁶⁸Gernsheim.

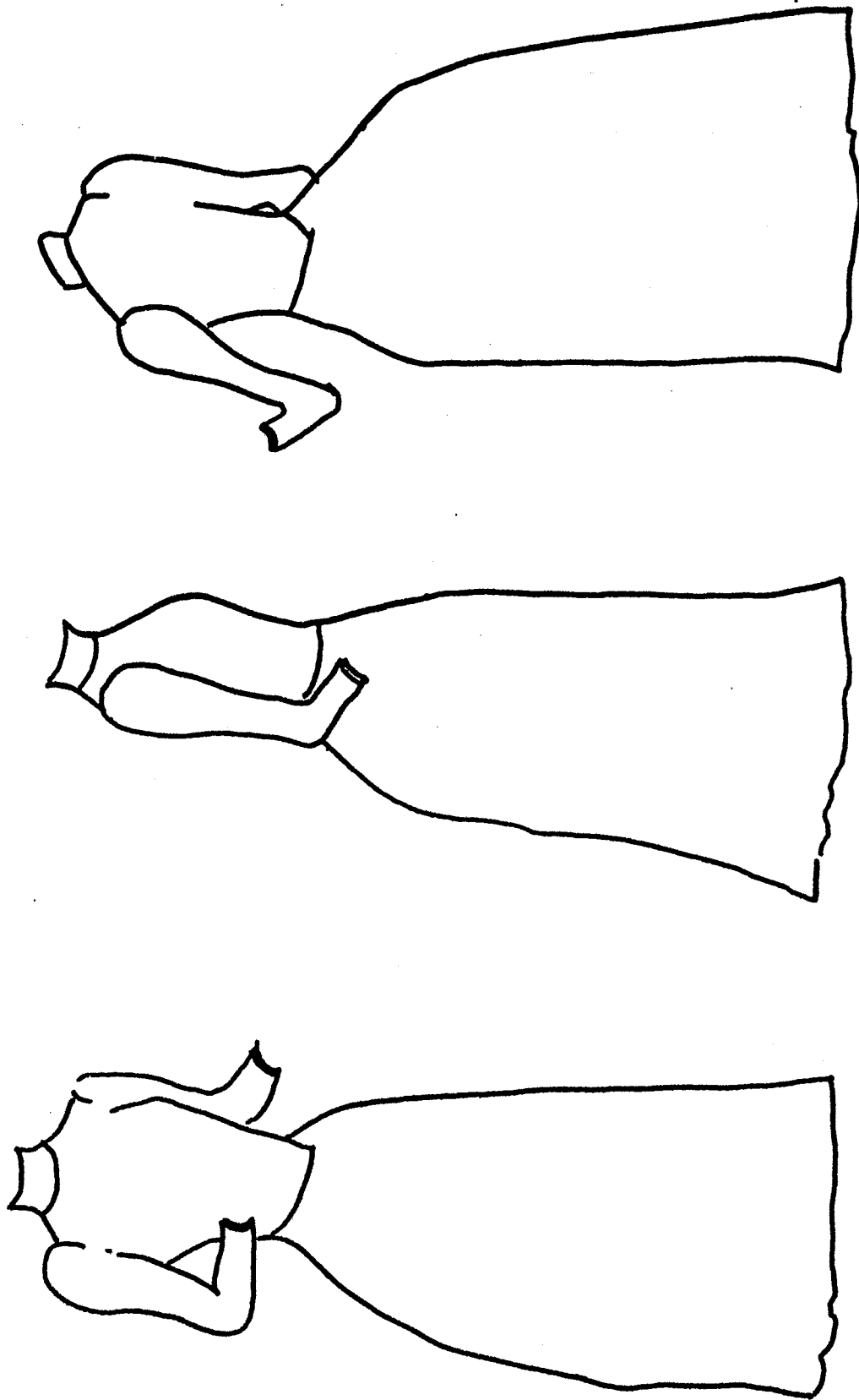


Figure 6. Day Dress From 1889-1900

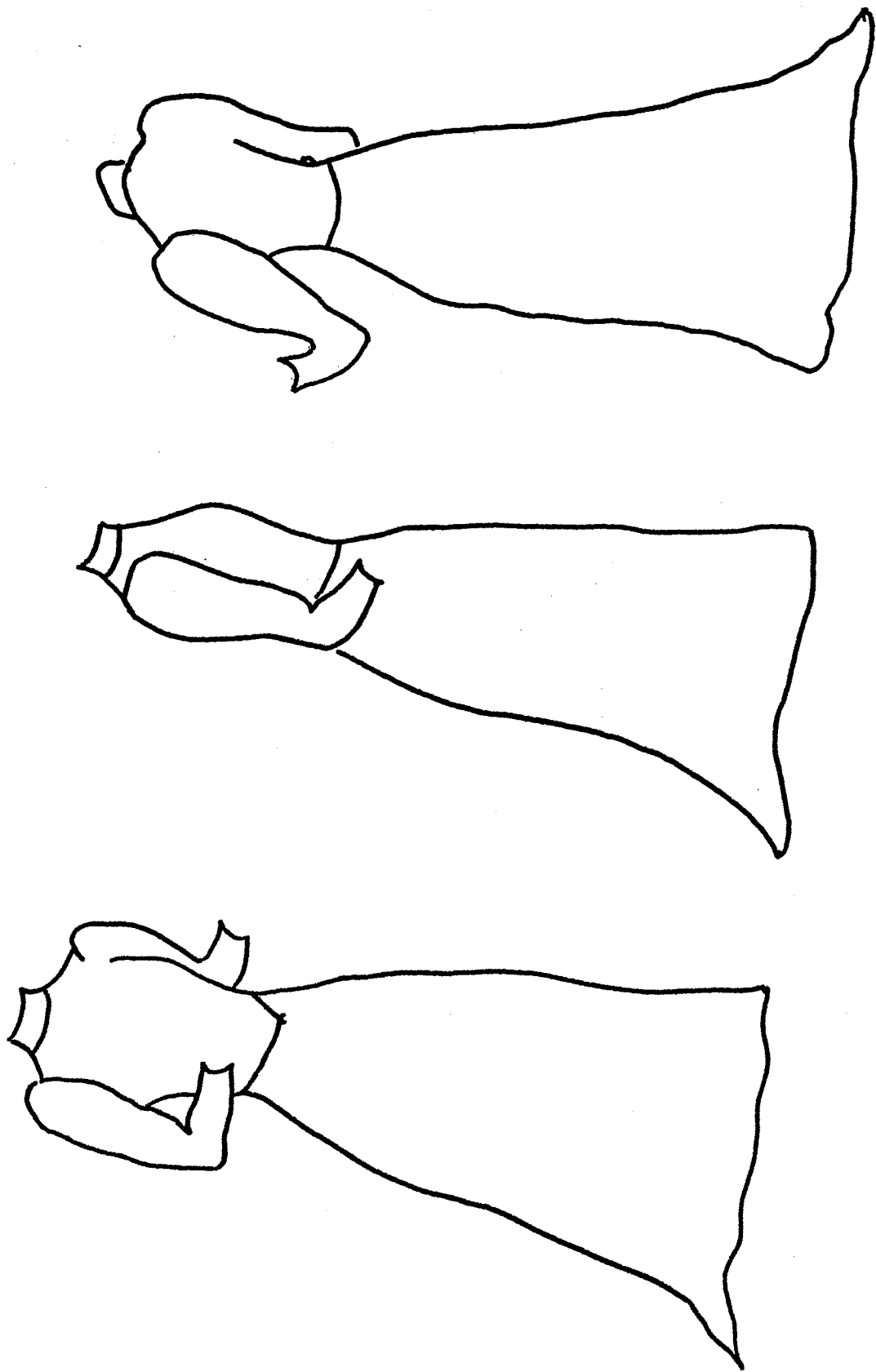


Figure 7. Day Dress From 1891-1892

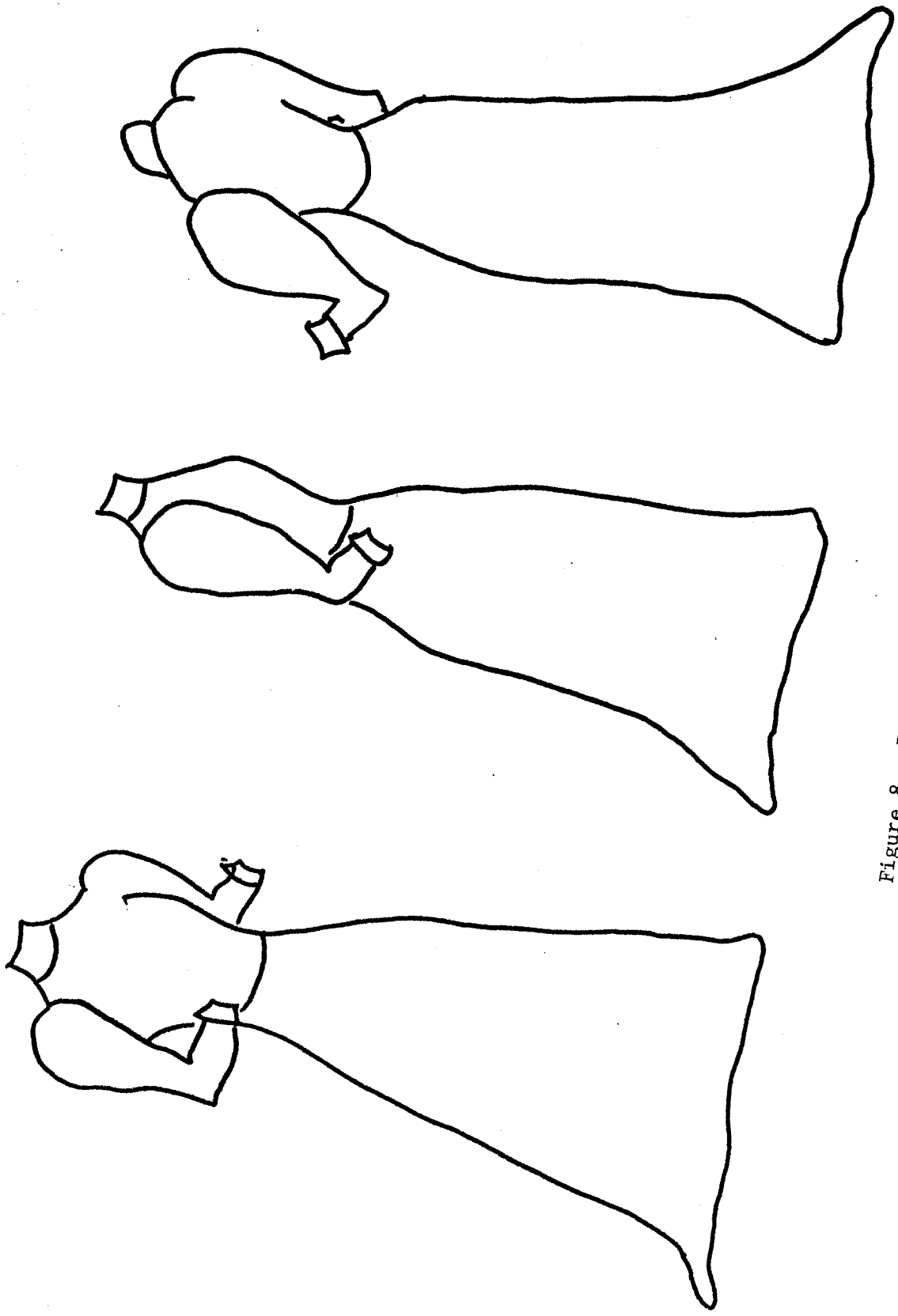


Figure 8. Day Dress From 1893-1895

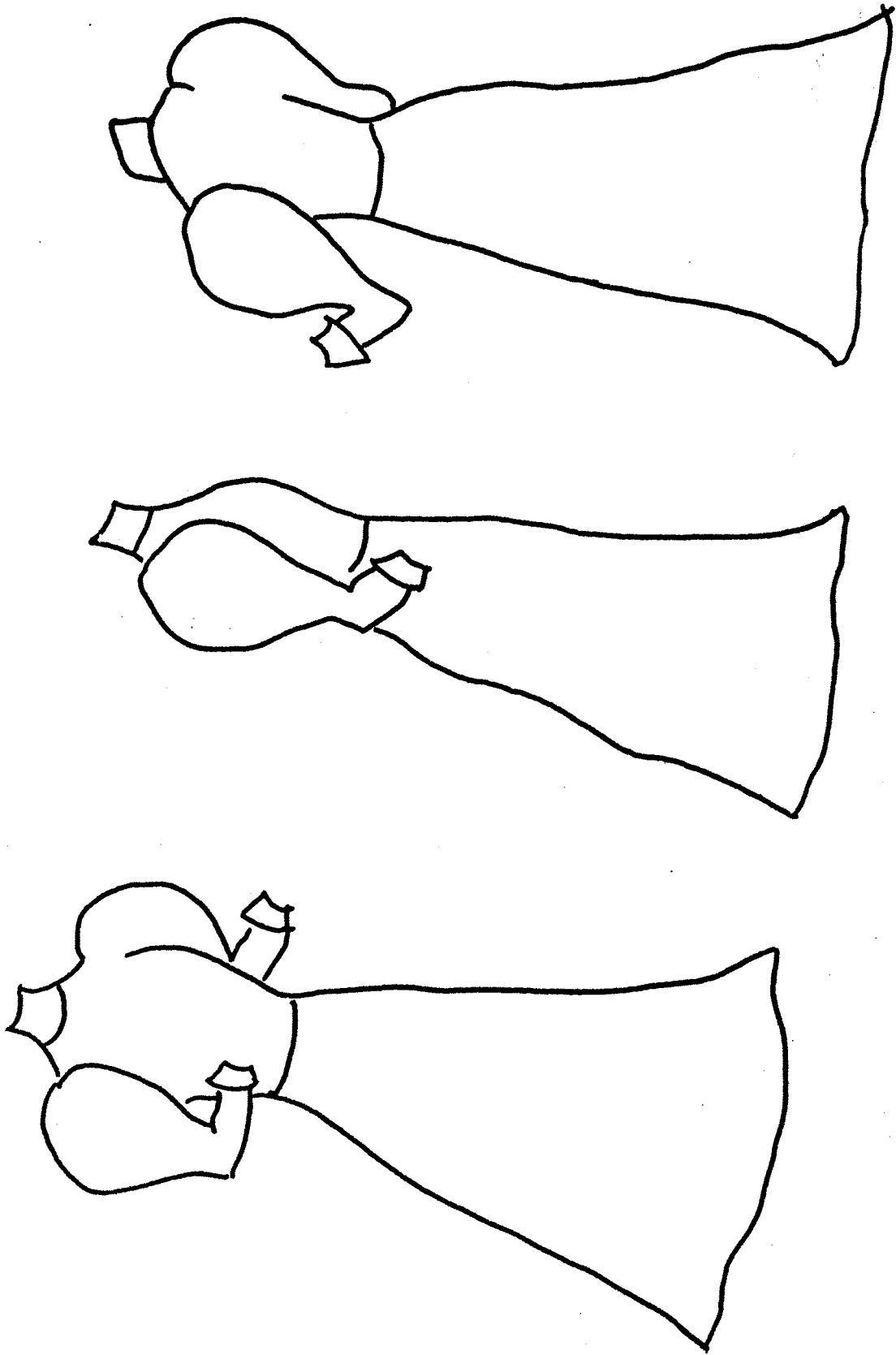


Figure 9. Day Dress 1896

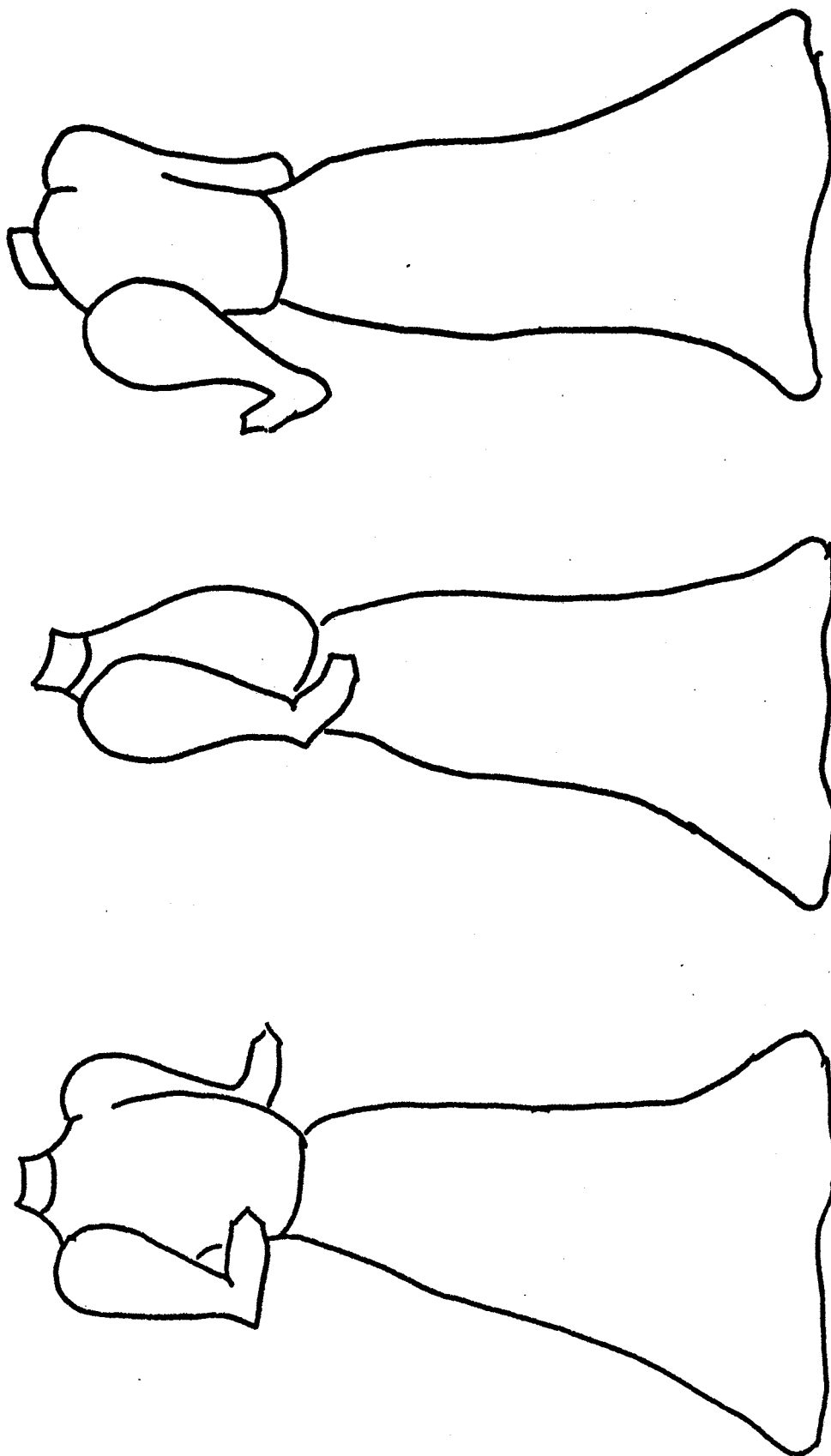


Figure 10. Day Dress From 1897-1899

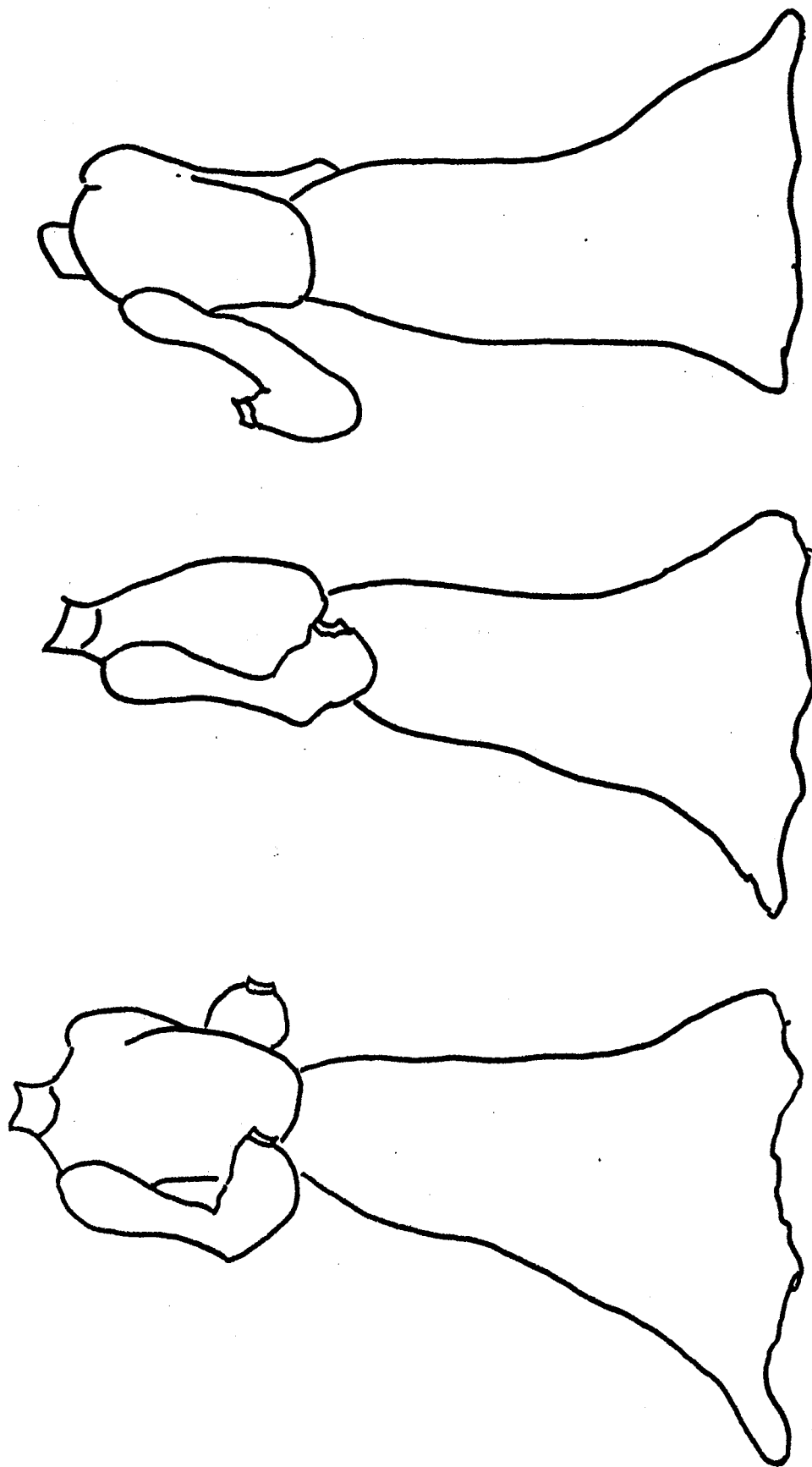


Figure 11. Day Dress From 1900-1905

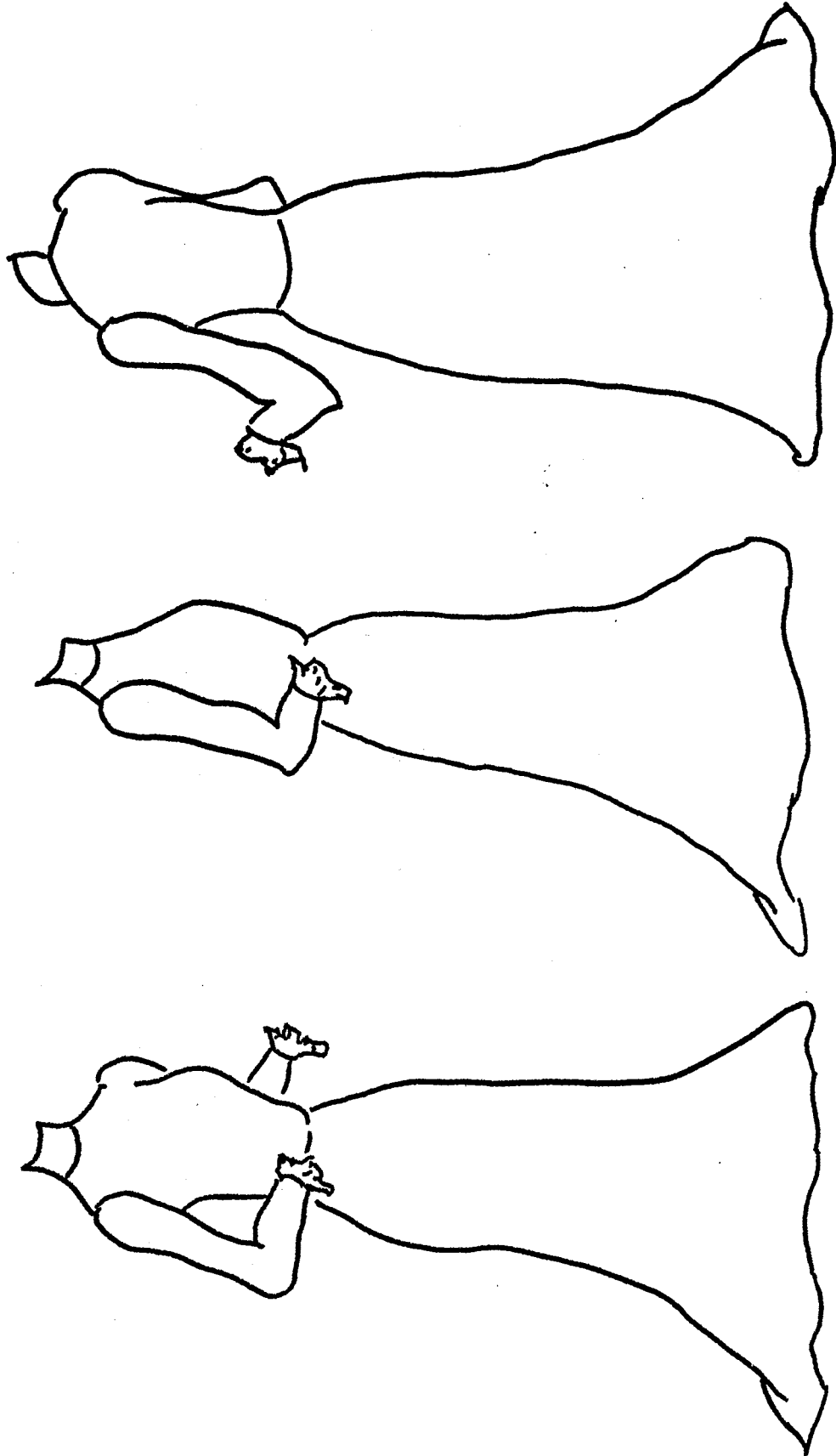


Figure 12. Day Dress From 1906-1907

changes occurring between 1889 and 1907 were identified and grouped as follows: 1889-1892; 1893-1896; and 1897-1907. Changes that occurred in the evening dress silhouette rarely affected all parts of the garments. The line drawings in Figures 13 through 15 show the changes in the silhouette worn in the fashion centers for this time period.

1889-1892

The fashion silhouette was the "hourglass." The bodice was tightly fitted and deeply pointed with deep "V" or square necklines. The sleeves were in short puffs or the garment was sleeveless. The waist was tightly fitted with a deep "V" in front and back. The skirt opened down the front over the underskirt and was floor length with a train in back.⁶⁹ Fabrics of velvet, satin and chiffon were popular. Beads, feathers and gathers from the shoulder were often used for trim. Yellow was a favorite color. (Figure 13)

1893-1896

The evening dress did not undergo a major change until about 1893 when dressy blouses became popular. They could be purchased for informal evening wear with large sleeves. Evening gowns frequently had large sleeves made from different fabric than the rest of the dress. The skirt with a train was still worn for evening. Skirts had more fullness than they had previously. The fabrics used for the dresses were brocades and satins; sometimes the dress was completely covered with lace.⁷⁰ Dresses did not cling and were often stiff enough to stand alone. (Figure 14)

⁶⁹Ibid.

⁷⁰Wilcox.

1897-1907

The evening dress began to show the effects of the pouched bodice but the neck was still a deep "V" or a square. The sleeves narrowed and became tightly fitted. They were made almost entirely of lace.⁷¹ The evening dress skirt which extended into a train was close fitted at the waist and hips. It was gored and increased in size at the hem. The skirts were pulled forward in a swirling spiral. The long stole or boa of ruffled chiffon or ostrich feathers was worn in the evening.⁷² The evening dress became more refined in appearance as fabrics became softer and more feminine. One noticeable change was the rising neckline often used on princess style garments which were being worn again. (Figure 15)

Conclusion

After investigating environmental factors which influenced these dresses in a social way, and having discovered the specific hardships of prairie life in Oklahoma, it was easier to realize why subtle style changes were made for utilitarian purposes, such as a shorter skirt.

Many of the styles worn had trains as the ideal size of the attractive woman increased, women were no longer constricted to an unreal size. This change was due to pressure from reform groups and from persons who worked or participated in sports. Clothes needed to be roomy enough for the women to move freely and for a time skirts cleared the floor. While women were finally observed and admired for

⁷¹Ibid.

⁷²Ibid.

possessing a more natural figure, there will undoubtedly always be some attempt to alter the figure through fashions. Acceptance of the actual body size paralleled the tendency for clothing lines to become increasingly more simple and less fitted, allowing more freedom of movement. This complex clothing was changing as was the life experienced by these people. The environment was becoming more complex and time was a precious commodity. Everything became more simple in order for these people to understand and cope with their lives.

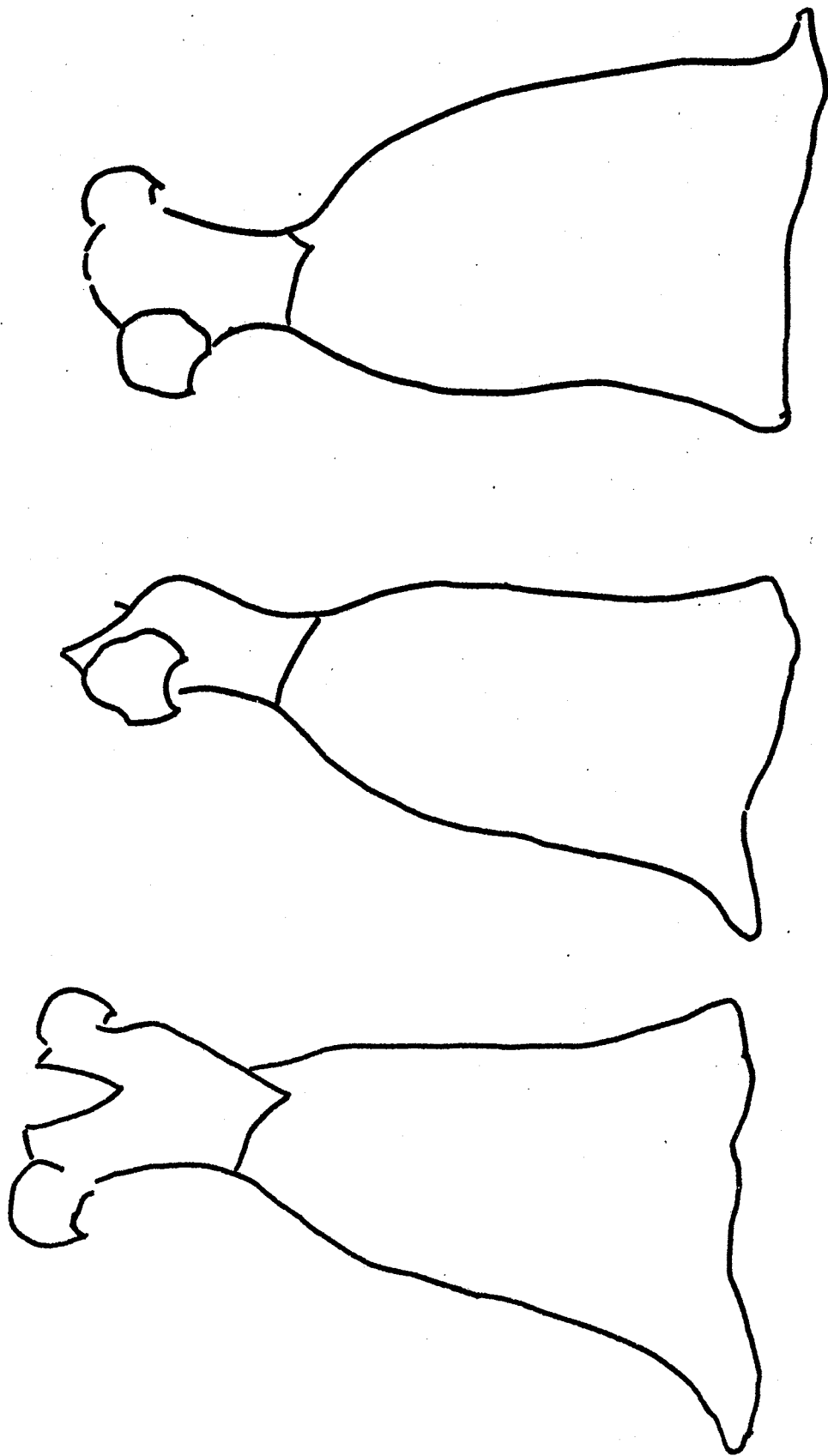


Figure 13. Evening Dress From 1889-1892

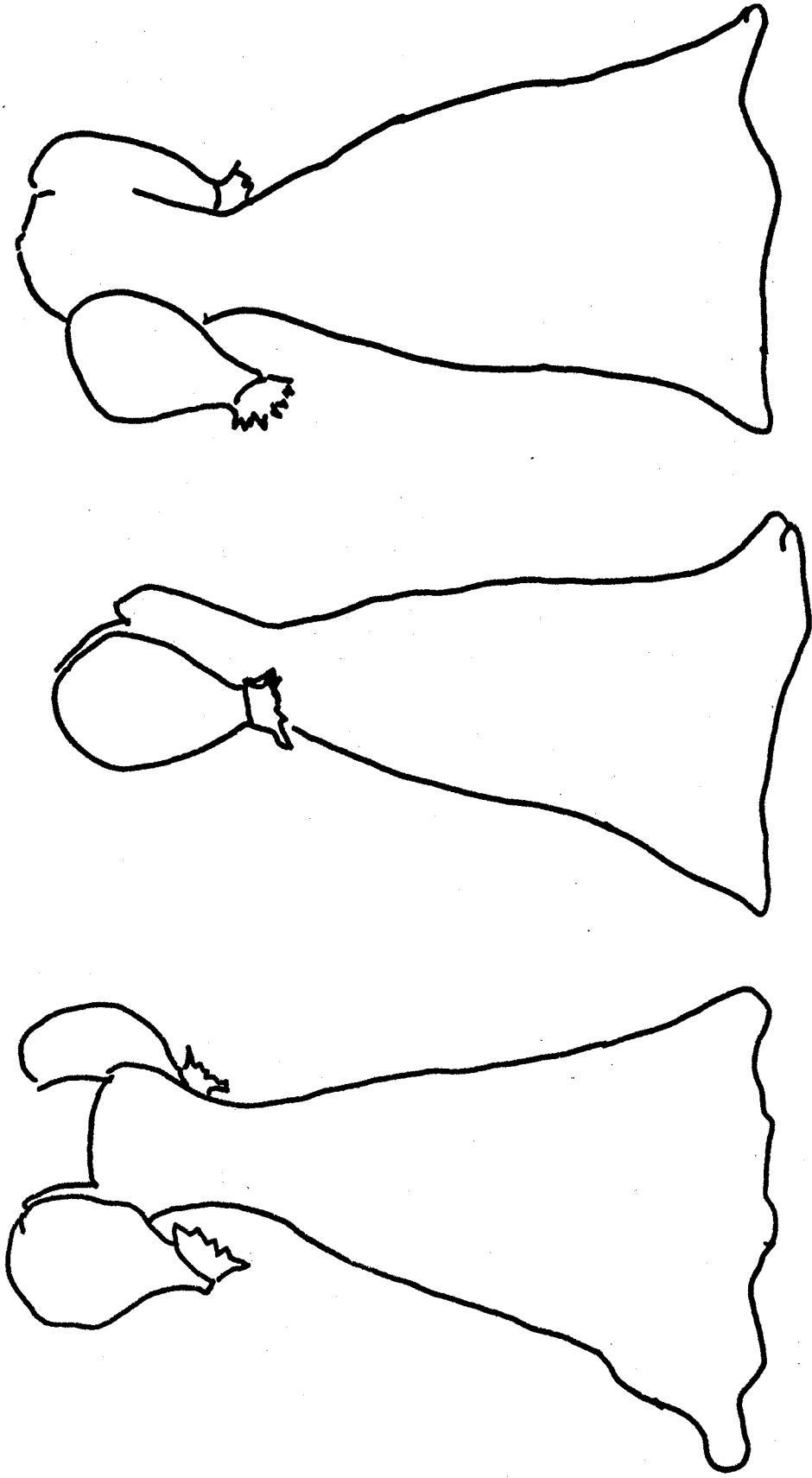


Figure 14. Evening Dress From 1893-1897

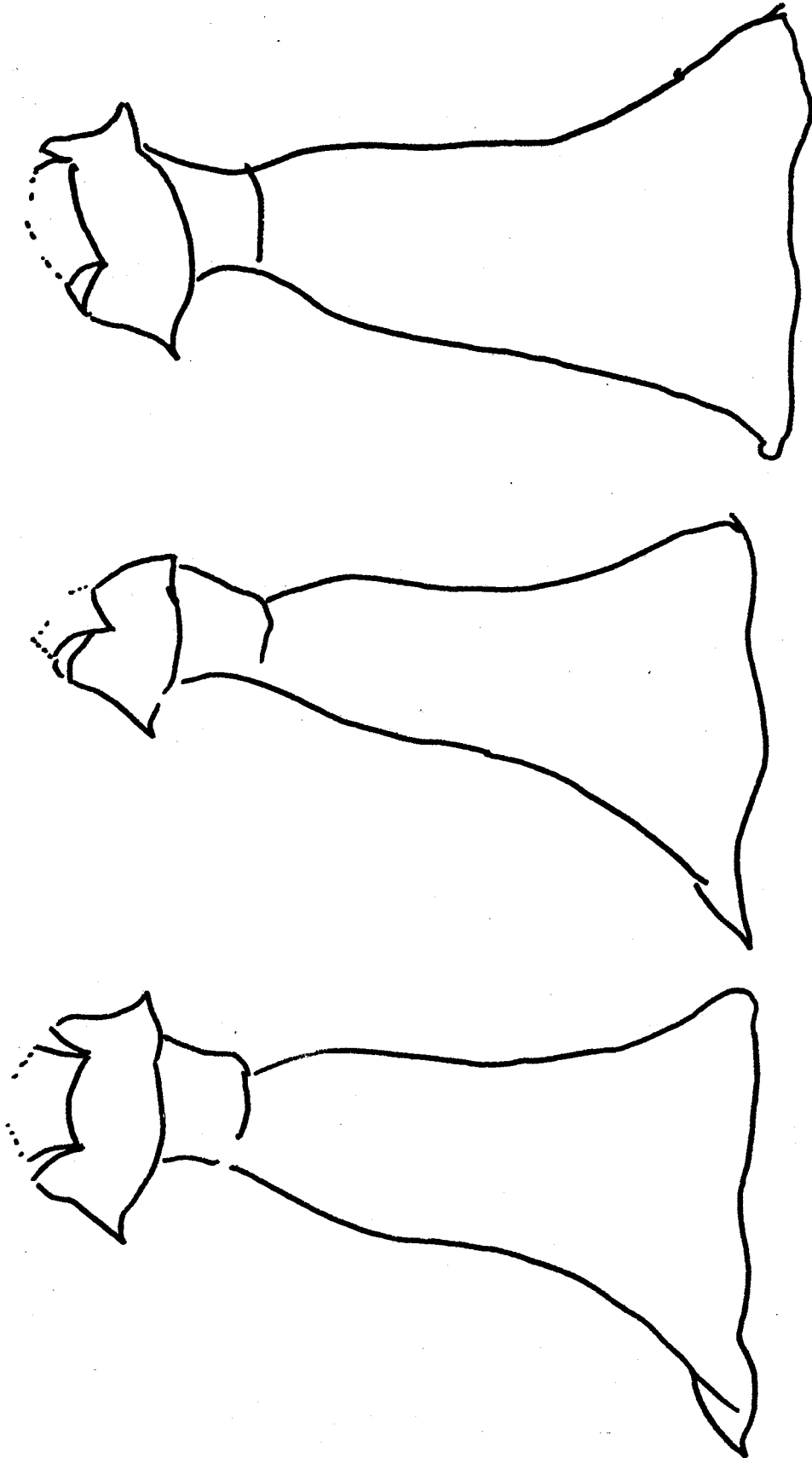


Figure 15. Evening Dress From 1898-1907

CHAPTER III

DRESS OF OKLAHOMA WOMEN

FROM 1889-1907

By examining the established mode of dress and the style changes which occurred elsewhere during the settlement of Oklahoma, it was possible to recognize the prevailing style. The women in Oklahoma were primarily concerned with establishing a new home and life in a new land and this was reflected in their work clothes. But these pioneer settlers were still women who had often led a very fine, sheltered and frilly fashionable life somewhere else before coming to Oklahoma territory. Therefore, they had brought belongings which would provide both pleasure and serviceability. Some lovely stylish dresses of quality fabric were packed and literally kept for special occasions. While living in sod houses or in tents on the prairie, these women existed in veritable rags doing filthy work, yet they could prepare for a formal occasion and appear beautifully attired.¹

Many pioneer women did not have time to become too involved with fashion changes as they worked hard to settle their land and survive. When their primary settling procedures were over, they were able to follow the fashionable mode of the day. Their sources of style changes were letters from friends and relatives, long visits from relatives,

¹Mrs. Robert Cunningham, Personal Interview by author, (February 25, 1971).

viewing others in style whenever possible, and books, newspapers or magazines. Often style changes came through necessity. When one part of the garment, such as the blouse became tattered it was used for some other purpose such as a child's garment while the skirt was attached to the blouse of another garment when the other skirt became worn. Ingenuity was highly prized and the people were very good at making things from almost "nothing." Everything was kept no matter how useless it appeared and soon a purpose was found for it. Garments of this time period were studied through actual dresses and through photographs.

It would seem most logical to assume that many of the style changes which occurred on the frontier during the early settling days were of this type. Very important in this assumption would be the location of the home in relation to the railroad station. In larger cities such as Guthrie and Oklahoma City, there was more available cash. Women could perform odd jobs such as sewing on buttons to make enough money to purchase new fabric. In many small towns the railroad was twenty or more miles away and there was almost no money. In places like this, the belongings that had been brought from former homes were all that was available and everything was used to its fullest extent.

Analysis of Garments Photographed

Between 1889-1907

Most photographs used show very beautiful dresses and few if any work dresses since having one's picture made was considered an important occasion worthy of wearing one's best clothing.

The photograph in Figure 16 shows a family that lived in Western Oklahoma with the photograph taken around 1904 to 1906. The dress worn



Figure 16. A Farm Family in Western Oklahoma Around 1905-1907

by the woman standing at the left appears to be a waist and skirt. The general silhouette is that of the bell shaped skirt. The blouse fabric appears to have a vertical stripe on the bodice and sleeve, and one placed horizontally on the sleeve cuff. This trim appeared to be made of lace insertion or perhaps it was a crocheted insert attached to the top of the material. Due to the very light color it was difficult to see what was actually present. The bodice appears to be straight cut and unfitted. It was difficult to see if the bodice had an attached collar. The bodice was tight around the base of the neck, the contrasting color of the collar indicated it could be attached or be a separate tie, but it gave the overall appearance of a high collar in contrasting color with a decoration down the front. The sleeves have fullness at the cuff where the sleeve was attached by gathering the excess fabric into a stiff cuff. The waist was at the natural waistline while the skirt just cleared the floor and seemed to be gathered to a band. It was difficult to decide if there was a belt. The fabric appeared to be heavy and probably a work fabric. No trim was visible on the skirt.

The woman seated on the front row had a darker blouse which made it easier to see detail. It appeared to button down the front with a neck treatment which could have been a ruffle or perhaps a small collar. The bodice had a yoke which comprised about the upper one-third of the bodice front. Apparently it was attached to the lower blouse through the use of gathers and ruffles to trim the seam. The blouse appeared to be cut full and placed inside the skirt band to hold it in place. The sleeves were attached by gathering the excess to the armseye to make a semi-fitted sleeve which allowed working room. It was interesting to note that the blouse fabric was a dainty print. The skirt had similar

characteristics to the one previously described: gathered to a band, general bell silhouette, heavy material and the skirt cleared the floor in length.

Fabric in the dress of the third woman in the photograph of Figure 16, seemed to contain a small checked design. Since she stood in the background it was difficult to note many fashion features. The blouse was tight at the base of the neck and it appeared to have been cut straight and bloused into a more fitted skirt. The sleeves were gathered to fit the armscye. Other garment details were not clearly visible in the photograph.

From the information gathered about this photograph, the women had made their garments but it was not possible to discern whether or not they were "best" dresses or "work" dresses. At any rate this photograph appeared to be of a less formal nature than the others studied.

The photograph in Figure 17, was taken about 1905. The subject said the wool skirt was purchased and she made the blouse to be worn with the new skirt herself. The skirt silhouette was a bell. The blouse buttoned down the center front with matching button trim alongside the ruffle trim and the center front placket seemed to have a lace trim on the edges. The bodice was made with a yoke and the part of the bodice not cut as a straight piece was gathered to the flat yoke with a ruffle trim covering the seam. The blouse was cut full and placed inside the skirt to be held in place. The collar was high and appeared to have been wrapped then ended in a bow tie. The sleeves were full and gathered to the armscye then allowed to drape over the elbow where the sleeve was snugly fitted from the elbow to the wrist. The skirt was probably attached to a band and the band covered by the belt. This



Figure 17. The Present Mrs. Rose Raasch

skirt was not gathered to the band but smoothly fitted and had trim in the form of inverted pleats and covered buttons as can be seen easily in this photograph.

Figure 18 was dated approximately 1904 and the people lived in Western Oklahoma. The dress was classified as the general bell silhouette. The bodice was tightly fitted and could have been boned. The bodice appeared to have a yoke which also included the plastron, the high tight collar, and the waist band which were the same colored fabric. Through observation of the gathers on her right sleeve the sleeves appeared to be leg-of-mutton. The sleeves became more fitted from the elbow to the wrist where they ended in lace ruffles. The skirt and waist were probably separate because of the band finishing the edge of the bodice. The skirt appeared to be fitted at the waist and hips then flared outward at the hem forming a trumpet skirt. The trim on the skirt could have been ribbon with beads or two colors of ribbons. This dress could have been of an earlier date than that stated and kept by the wearer or the picture itself may have been taken at an earlier date. The clues used to establish the date were: the fitted bodice; the leg-of-mutton sleeves; and the band on the waist which appeared to have fullness, gathers or a bow at the back which was more indicative of an earlier period.

The date of Figure 19 was approximated at 1905 or 1907. The dress of the seated woman had a general silhouette called the bell. The bodice had tucks on the shoulders and in the front, the neckline was high and fitted and made independently of the bodice; the trim was probably crochet. The sleeves were three-quarter length with matching trim and closely fitted. The waist was at the natural waistline and the

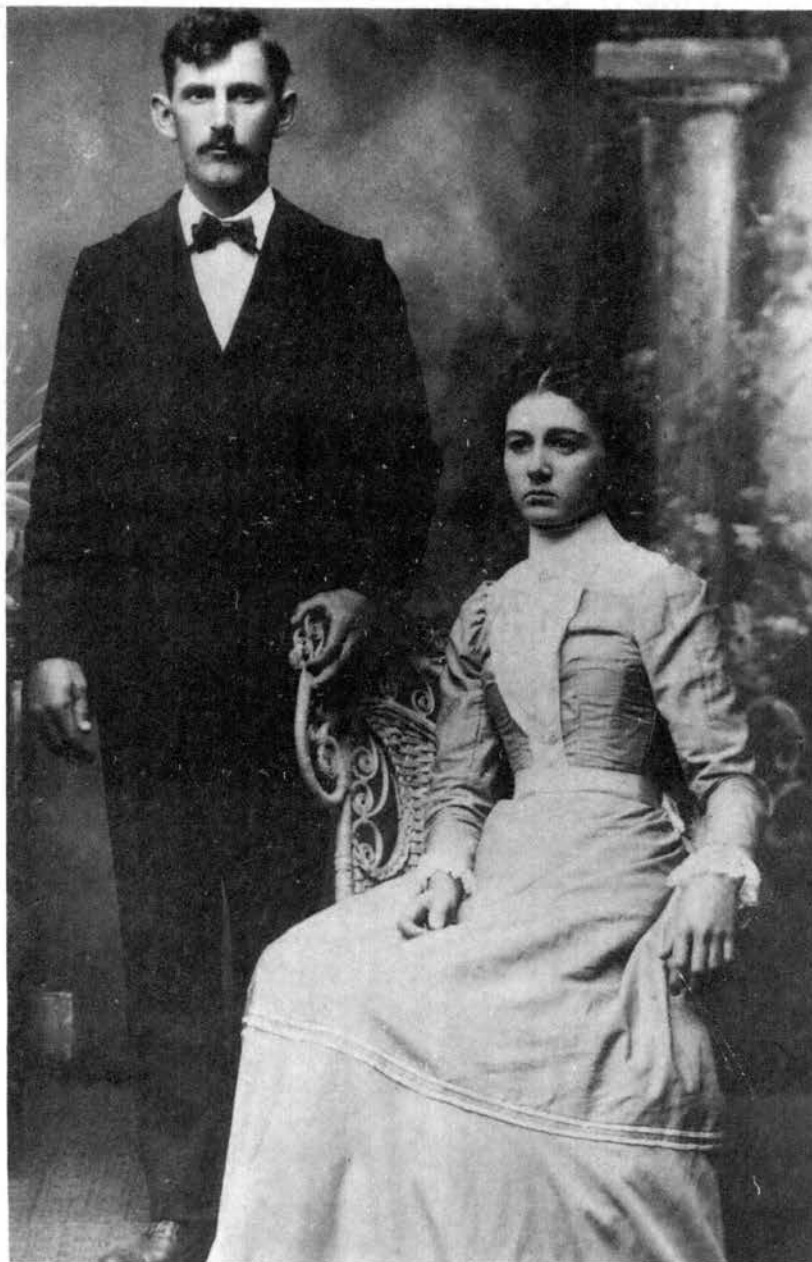


Figure 18. Man and Wife, Anonymous



Figure 19. Miss Gladys Humphreys

bodice was full and bloused or pouched. Since she was not standing it was difficult to determine the length of the skirt. The skirt which was flared and trimmed with a button at the top of the pleat had an inverted pleat on the right side. The fabric was different from that generally used for evening dress during this period of time while the style feature was the same. The skirt was fitted at the waist and hips and flared out toward the floor. The fabrics used were very interesting and becoming. The blouse fabric seemed to have had a sheen while the skirt fabric design was a very small stripe.

The silhouette in Figure 20 was also bell shaped. The bodice had front pleats on either side of the front placket. The neckline was high and stiff. It appeared to be of the same fabric and had a bow on it. The sleeves appeared to be comfortably full and were gathered into a cuff. The waist followed the natural waistline and the blouse was not fitted; therefore, it appeared to blouse or it could have been a form of the pouched blouse. The blouse was tucked into the skirt and held securely by a belt. The length of the skirt which did not reach the floor was fitted around the waist and hips, then flared to the hem. The belt buckle had a picture in it and the skirt had trim in the form of bias bands which ran vertically down the center front decorated with buttons. Horizontal trim ran around the skirt. The fabrics of this outfit were gingham for the blouse and a striped fabric for the skirt.

In Figure 21 there were two ladies with very similar outfits. That worn by the young woman on the left had a general silhouette of the bell. The bodice was bloused or pouched with a high tight neck which reached only part way up her neck and was trimmed with lace ruffles. The blouse itself had tucks all across the front. Some were sewn down the



Figure 20. Miss Enola Humphreys



Figure 21. Two Ladies, Anonymous

entire length of the blouse. The sleeves were full at the armscye and became fuller at the elbow. The blouse was placed inside the skirt and held in place with the belt.

The skirt was fitted at the waist and hips and flared out at the hem. It had two perhaps three knife pleats sewn down from the waist to the hipline then left open to the hem. It was perhaps repeated on the other side, but it was not possible to see how it was actually made. The skirt was trimmed with a band around the bottom which may have been attached separately with ribbon or braid; or it may have had a horizontal tuck all around placed there for trim. The colors were light, perhaps white and characteristic of this time period. The lace was also characteristic of the time.

The other woman who was seated probably wore a garment with the common bell silhouette. The blouse was pouched at the waist and had a high neck trimmed with lace on the top. The bodice itself had a center front panel which was plain and edged in two rows on either side with lace. The lace was also used as trim over the sleeves at the shoulder. Some tucks were used between the center and the shoulder and left free after the stitching was completed one-third of the way. The sleeves became extremely full at the elbow, and then were slightly bloused below the elbow. It was difficult to analyze the skirt since the subject was seated. However the skirt appeared to be fitted at the waist then allowed to flare. This flare was achieved through the use of stitched down pleats which were unstitched from the hips down. The length was assumed to be ankle length. The fabrics probably were white, but it was impossible to tell accurately in a black and white photograph. The blouse fabrics worn by both figures appeared to be sheer while the firm

skirt fabric was probably poplin.

The general silhouette was bell in Figure 22 which was dated around 1905 to 1907. The blouse was elaborately made with a center yoke and the lower center front below the yoke was tucked and the seam was covered with a trim, either a braid or lace. The neck was very high and tight coming almost to the ears. It appeared to have some decoration on the collar. The sides of the bodice had a very large tuck which ran vertically and was constructed to turn toward the center front. Another large tuck also ran vertically over the shoulder to give the wide shouldered effect by covering the shoulder seam. The three-quarter length sleeve was fairly large at the armscye. It was difficult to determine if the sleeves were longer and bloused or if they were made elbow length. The entire bodice pouched out over the waist and the skirt fitted under the bodice which was characteristic of the Edwardian "kangaroo pouch." The skirt was tightly fitted around the waist and hips and flared outward to the hem. The skirt appeared to be gored with trim added to each seam. The front seams opened to inverted pleats from the calf to the floor. The trim also went horizontally around the skirt. The way the skirt was being held would indicate that it had a train. The wearer of this made it of black taffeta especially for this photograph.

All the photographs studied were of the later portions of the time period since it was impossible to find photographs of women's garments worn in Oklahoma during the early 1890's. One outstanding feature of these dresses worn during this time was the enormous size, and perhaps this was one reason that the dresses were not found. Barton stated that it took ". . .ten yards of gingham for a simple house dress, and in 1896



Figure 22. Anna Mable Raasch

one was supposed to allow two and one half yards of silk or three yards of thin goods 36 inches wide for each sleeve. If the gown had a train, two or more yards had to be added to the total estimate."² All in all "Eight or ten yards of double width material was estimated as necessary for a plain dress with big sleeves."³ Since this much fabric was required to make a dress it was understandable why the wardrobes were limited in size.

Many pioneer women cut their dresses into garments for their children because of the lack of available fabric, or the lack of money. One woman recalls her mother cutting up her wedding dress to make a garment for her sister.⁴ Since money was scarce, no new dresses were purchased and few photographs could be afforded. Many descriptive photographs showing dresses worn between 1889-1907 were brought to Oklahoma by the women when they came, but were not made after reaching Oklahoma. It was entirely possible that few dresses of the 1896 mode were worn in Oklahoma due to the many hardships of daily living. There simply was not an abundance of time and materials to create new and elaborate dresses to meet the whims of fashion.

The problem of discovering actual time lag between fashions worn the fashion centers of the world and the acceptance of these fashions in Oklahoma was not helped greatly through this study. The main problem encountered was the lack of accurate memory as to the age of photographs and dresses. Garments were categorized in three to five year time spans.

²Barton, p. 516.

³Ibid.

⁴Winona Koch. Conversation, (February 19, 1971)

The dresses worn for photographs of women in Oklahoma from 1889 to 1907 varied according to life styles, geographic location and proximity to the railroad station.

Analysis of Garments Worn

Between 1889-1907

One objective of this study was to develop a criteria to determine the age of selected dresses in the Oklahoma State University costume collection of the Department of Clothing, Textiles and Merchandising. The Detailed Outline of Criteria Used To Date Garments is given in Appendix B. The garments studied varied in their state of preservation. Those of this time span in good repair were photographed and the criteria for determining approximate age was applied.

One of the earliest examples in the collection was a skirt which had a small bustle. (See Figure 23) It had a band around the waist which fell fairly straight in front, then to create added fullness for the bustle, it had pleats around both sides and the back. The fabric was silk brocade with small flowers on a vine for the fabric design. The skirt was quilted all over in straight vertical lines with diamond shape quilting only begun about 22 to 24 inches below the waist. The skirt was very dark brown in color. Since the bustle completely disappeared in the late 1890's the skirt was dated approximately 1887 or 1890.

Figure 24 was a photograph of a bodice or basque. This striking garment was composed of three very different fabrics; cotton velveteen; taffeta; and a ribbed fabric. The top yoke and cuffs were made of pink ribbed fabric with a sheen; the black cotton velveteen fabric was



Figure 23. The Quilted Skirt



Figure 24. The Colorful Basque

used for the collar, the upper part of the exaggerated leg-of-mutton sleeve, the peplum and the bow trimming while blue taffeta comprised the sleeves from elbow to wrist, the lower part of the bodice, and the remainder of the peplum. The bodice had a hidden center front closing and stays to preserve the shape. This garment was dated 1890 to 1897.

Figure 25 was a black skirt which was pleated to the waist band, fitted at the waist and became very full at the hem forming a long graceful train. The fabric was a silk broadcloth. The skirt was trimmed with lace and two rows of shirring spaced 12 inches apart horizontally and shaped into a "V" in front. There are two time periods where trains were worn: 1891-1894 and 1897-1904. Due to the extreme size and way the skirt train could be pulled forward, this skirt was dated approximately 1897 to 1904.

Figure 26 was a bodice made of silk. The colors were navy blue background with pink flowers in the design motif. The bodice featured a high neckline with ruffles and concealing the center front closing. The sleeves were leg-of-mutton style and the bodice was tightly fitted to a small waist. Due to the sleeve size and waist shape this garment was dated 1897 or 1898.

The garment of Figure 27 was not fitted. There was a convertible collar attached to a yoke and the remainder of the dress was gathered to the yoke and the seam was covered with a ruffle. This dress was made of heavy cotton, printed in a blue and gray color with an indistinct motif. Self fabric ruffles were used for trim. The sleeves were slightly leg-of-mutton and became much more fitted at the wrist. The back of the dress had inverted pleats to add fit. There was a covering at the shoulders which was almost a type of epaulette or a cap placed



Figure 25. The Black Skirt



Figure 26, The Navy Blue Bodice

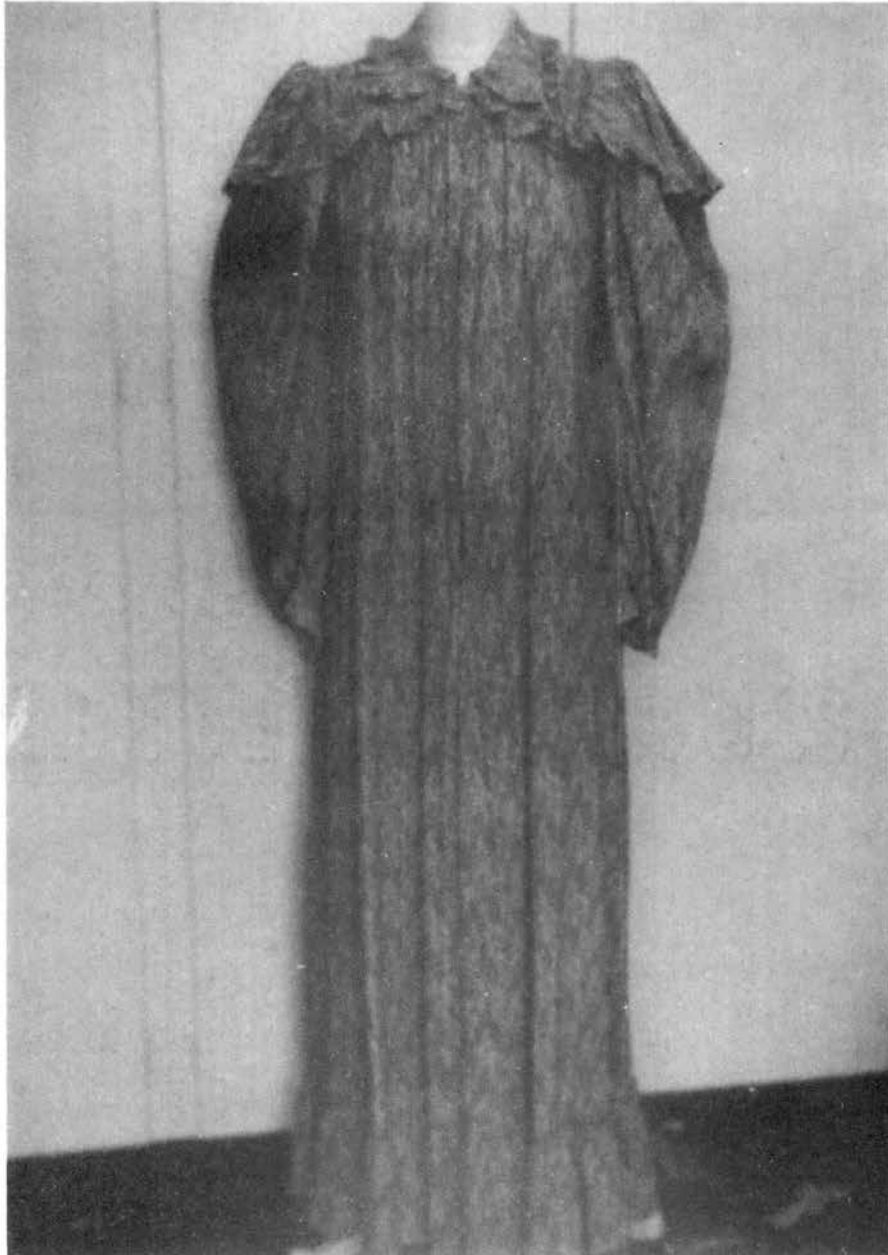


Figure 27. The Blue Cotton Dress

over the shoulder for interest and style.

In dating this dress the sleeves were helpful, but the fact that the dress itself was not fitted could mean it was made by someone who did not have time to fit it and the dress was then made to be worn with a belt or it could be from a different time period. Assuming that it belonged to this period it was dated 1893 to 1896.

The blouse in Figure 28 was made of white sheer China silk. The neckline was very high and cut in an "A" shape very close to the ears. The neck area was composed of alternate lace inserts and tucks in a circular construction with the entire piece attached to the remainder of the bodice in the form of a yoke. The front of the blouse showed lace forming a decoration which ran from the bodice center front to the upper sleeve then to the back. There were tucks on the bodice front with lace trim and ribbon which formed diamond shapes on a type of center plastron. The entire bodice formed a pouch. The blouse had an interesting tie sewn to the center back. It might have been used to tie around the waist in a simple way to form the pouch. The sleeves were very lacy, bloused and fitted to a band. The bodice was dated between 1900 and 1904.

This bodice (Figure 29) also dated around 1900 showed a very distinct characteristic of this time. The overall design of the blouse was formed first from an underneath figured material or golds, yellows, and oranges and secondly it was covered by a sheer black fabric which allowed the figured material to show through. Additional trim used embroidery and beads. The style of the bodice itself was simple having the high neck trimmed with embroidery, the pouched bodice and the sleeves only slightly fuller around the armscye.



Figure 28. The White Blouse



Figure 29. The Layered Bodice

Figure 30 was an evening gown, made of silk taffeta covered over the top with a black net fabric and trimmed in jet beads with a black satin cummerbund around the waist. The striped taffeta pattern consisted of alternating rows of solid black and a warp printed pink design. The short puff sleeves were trimmed with a ball fringe. The simple slightly flared skirt was fitted at the waist and did not have a train. The bodice too was simple in design achieving most of its appeal through the use of the trimming. This dress was dated approximately 1900 to 1904.

Ribbon and lace added variety and interest to the cotton bodice in Figure 31. The fabric was a bright blue cotton broadcloth. This bodice had a "V" neck which was not one of the most commonly worn necklines. It also had a center front closing, a fitted waist with a deep peplum, and the sleeves were full especially at the lower portion of the lower arm. The front of the bodice at the shoulders had fabric over the bodice decorated with lace which created the look of a bertha collar emphasizing the shoulders. This was dated about 1902 to 1905.

The dress in Figure 32 was very well preserved. The pale blue fabric was a type of openwork. This dress was trimmed with lace. The pouched bodice had a peplum, a broad shouldered effect and sleeves with the fullness at the lower arm or wrist. The skirt was full and floor length without a train. The garment was dated between 1903 and 1910.

A white cotton batiste was used for the garment in Figure 33. It was decorated with lace inserts and tucks. The waist band was sewn into the dress. The neck was high, but not extreme, the bodice was only slightly bloused at the waist and the skirt was full and floor length. The sleeves were over the elbow in length and fitted. This popular type dress was worn about 1905 to 1907.

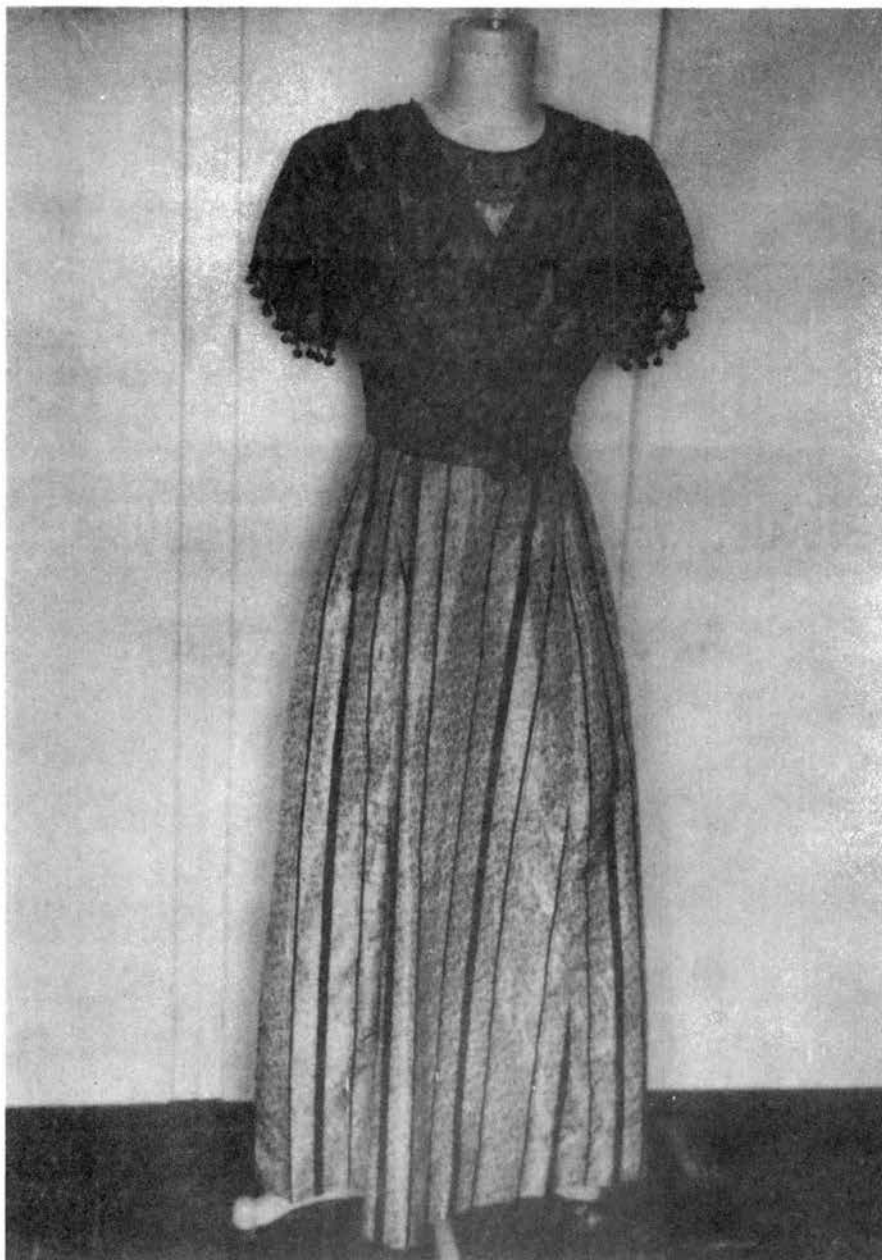


Figure 30. The Evening Gown

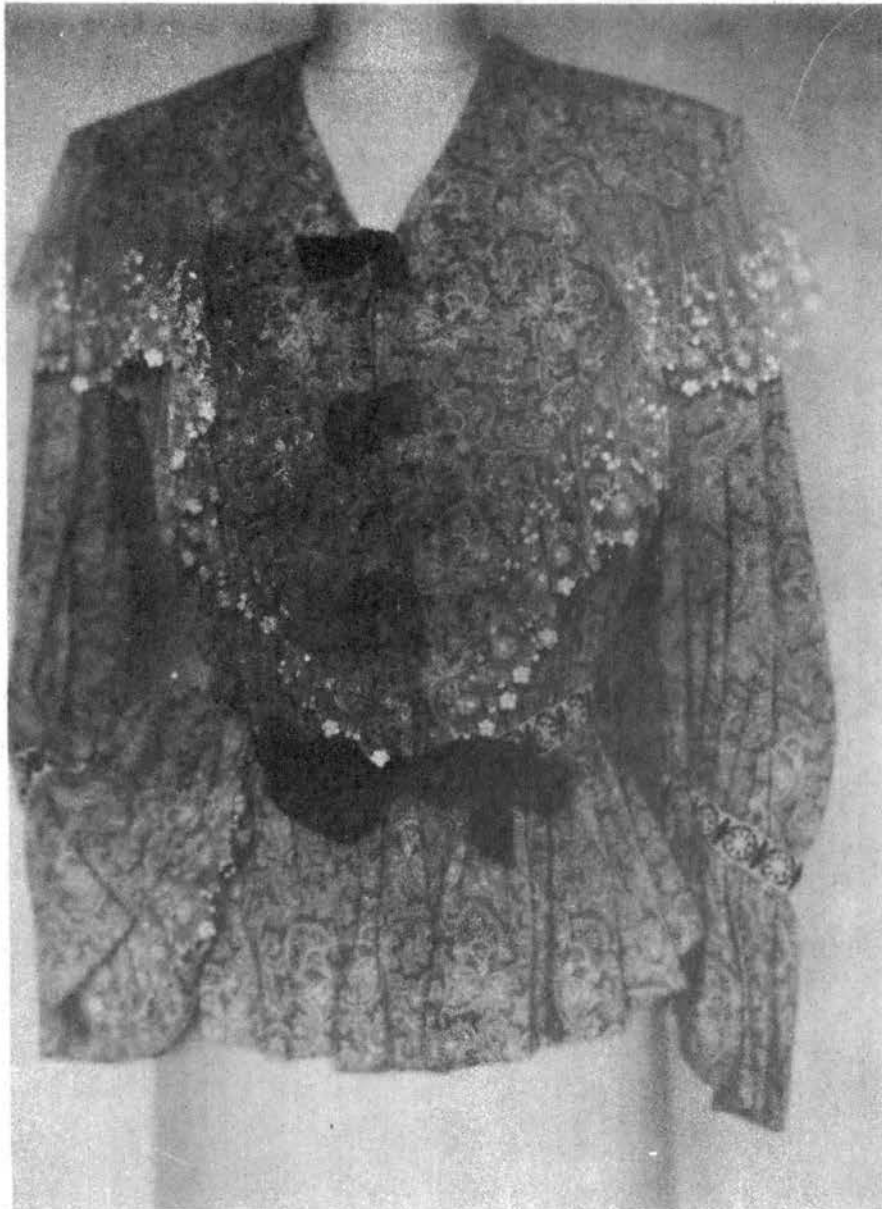


Figure 31. The Cotton Bodice



Figure 32. The Blue Openwork Dress



Figure 33. The White Dress

The garments described here were fairly typical of the period and were identified in the outline used to date garments of this period. It was not possible to date these garments exactly from the information supplied by the donors, therefore they were dated within a range of years.

CHAPTER IV

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

This investigation studied women's dresses worn in the Oklahoma Territory from 1889 to 1907 and related the fashion changes to economic, socio-cultural, religious and political occurrences of that time. Criteria for dating costumes of this period were developed and applied to selected dresses and photographs. Social happenings of this era were reviewed, comparisons were made, conclusions drawn, and recommendations for further study were identified.

Conclusions

- 1) The criteria developed and applied to the costumes was effective for dating costumes.
- 2) The criteria used can be modified for use in dating costumes from other time periods.
- 3) The influence of economic, political, religious, and socio-cultural conditions does have bearing on women's fashions and should be considered in any historical study of women's clothing since women's dress can be influenced by the extenuating factors of the environment.
- 4) Classification of women's dresses can be done fairly accurately within a five to ten year time period through application of the criteria

developed to date garments. To apply the criteria it was necessary to prepare a detailed outline of style features prevalent in each time period then translate these features into a composite line drawing for each time period.

5) This period was a changing point because the type of dress worn changed and women were not so prone to deform their bodies forever simply for an extreme style.

6) Despite the hardships the pioneers experienced, their garments were still recognizable within the criteria identified as the fashionable mode for the day.

Recommendations

The need for further study is prompted by the findings of this investigation. It is difficult to identify with accuracy how fashion awareness and fashion change came to the pioneers--was it through magazines, letters, visits of relatives, the railroad or was it a combination of these factors? Or was it some yet unidentified source? If the garments studied were copied from other fashions it would be interesting to determine if the fabrics which had been used in the original garment were the same as those used by those who later copied the garment. It would be interesting to know whether or not dresses worn by persons in the photographs were made by the wearer, her mother, a traveling dressmaker or someone else. One very fascinating idea left would be the question of where the merchants obtained their fabric--if a traveling salesman or local merchant sold it to them, or if they went to some distant town or city to purchase it. It is interesting to note the importance of clothes to women in a pioneer society. They adapt to the

conditions of life but their desire for beauty and conformity to dress still remain.

ALL INFORMATION CONTAINED
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APPENDIX A

GLOSSARY

STANDARDIZATION OF THE
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STANDARDIZATION OF THE

GLOSSARY

- Basque - Closely fitted bodice, usually made in the princess style to attain close fit; sometimes has peplum.
- Bell Skirt - Flaring skirt with small waist; enlarges toward the hem.
- Bertha Collar - Deep collar resembling a cape attached at the neck of the dress.
- Boomers - Persons who tried to open the Oklahoma unassigned lands to settlement.
- Cap - Extension from the top of the shoulder of the garment over the top of arm.
- Epaulette - A shoulder ornament or extension over the sleeve.
- Gigot Sleeve - Same as a leg-of-mutton sleeve.
- Gored Skirt - Skirt made of triangular pieces of material designed to make the skirt smaller at the top than at the bottom.
- Jabot - Trimming of lace or sheer fabric usually worn down the front of the dress.
- Leg-of-Mutton Sleeve - Sleeve which is full at the armscye and reduces in size to gradually become fitted on the arm below the elbow.
- Medici Collar - Collar which stands around the neck; is usually squared off at the bustline and then made to stand independently and curved with stiffening.
- Peplum - Portion of the bodice below the waist, usually four or five inches in length.
- Plastron - (Plastrum) Separate or attached decoration on the front of a woman's dress extending from the throat to the waist.
- Puffed Sleeves - Sleeves large and gathered full and made to stand out around the armscye or shoulder.
- Silhouette - Representation of the outline of specific garments.
- Sooners - Persons who crossed over the line on the night before a legal time to begin the land run.

Waist - Garment covering the body from the neck or shoulders to about the waist.

S-Bend - Stylish mode or stance of the Gibson Girl.

APPENDIX B

DETAILED OUTLINE OF CRITERIA USED

TO DATE GARMENTS

1889-1907

DETAILED OUTLINE OF CRITERIA USED

TO DATE GARMENTS

1889-1907

After an extensive study of books of costume history, historical museums, old newspapers and thesis, the following outline was developed. References most frequently used were: Gail B. Anderson's The Development of Identifying Criteria for Dresses of the 1920 Decade in the Elizabeth Sage Historical Costume Collection; Lucy Barton's Historic Costume For The Stage; Karen Basralian's The American Woman's Day Dress, 1890 Through 1900, As Reflected in the American Fashion Magazines; Mary Evans' Costume Throughout The Ages; Dr. Oskar Fischel and Max Von Boehn's Modes and Manners of the Nineteenth Century; Alison Gernsheim's Fashion and Reality; Blanche Payne's History of Costume; R. Turner Wilcox's The Mode in Costume; and various articles from Ladies Home Journal from 1902-1904 and newspapers from this period.

1889-1890

I. Day Dress

A. Silhouette

1. General

- a. "Hourglass"
- b. Bell

2. Specific

a. Upper

- (1) Bodice

- (a) Some crossover fronts
- (b) Lace frills on front of bodice
- (c) Inserted front using either soft silk chiffon or lace.

(2) Neckline

- (a) High neckline
- (b) Tight collar around neck

(3) Sleeves

- (a) Leg-of-mutton
- (b) Slightly full
- (c) Set-in with a slight peak on the shoulder seam
- (d) Some had fullness from shoulder to elbow of equal width from top to bottom

b. Waist

- (1) Long waisted to a deep V
- (2) Very small and fitted - wasp waist
- (3) Few natural waistlines

c. Skirt

- (1) Skirt length barely clearing floor
- (2) Bell shaped without bustle

B. Fabrics, Colors, and Trimmings

1. Fabrics

a. Wools

- (1) Serge
- (2) Tweed
- (3) Flannel
- (4) Broadcloth
- (5) Mohair
- (6) "Goats-Hair"
- (7) Cheviot
- (8) Nun's Veiling
- (9) Delaine
- (10) Challis
- (11) Merino
- (12) Silk and wool mixtures

b. Silks

- (1) Satin
- (2) Taffeta

- (3) Silk backed velvet
- (4) India Silk
- (5) Surah
- (6) China Silk
- (7) Crepe Silk
- (8) Foulard
- (9) Embroidered silk gauze

c. Cotton

- (1) Gingham
- (2) Organdie
- (3) Printed Muslin
- (4) Dimity
- (5) Batiste
- (6) Fine White Muslin
- (7) Pique

2. Colors

- a. Scarlet with black and gold trim
- b. Mignonette green
- c. Blue
- d. "Havana Brown"
- e. Shades of purple and heliotrope
- f. Yellow
- g. Gray

3. Trimmings

- a. Jet beads
- b. Laces such as Chantilly, Mechlin, Valenciennes, blonds
- c. Applied motifs of black, ecru or cream-colored lace

II. Evening Dress

A. Silhouette

1. General - hourglass

2. Specific

a. Upper

(1) Bodice

- (a) Tight fitting
- (b) Deep pointed

(2) Neckline

- (a) Deep V

- (b) Square
- (c) Medici Collar

(3) Sleeves

- (a) Sleeveless
- (b) Short Puff

b. Waist

- (1) Tightly fitted
- (2) Deep "v"

c. Skirt

- (1) Opening down the front over an underskirt
- (2) Floor length with train in back

B. Fabrics, Colors and Trimmings

1. Fabrics

- a. Velvet
- b. Satin
- c. Chiffon

2. Colors

- a. Solids
 - (1) Gray
 - (2) Black
- b. Figured
- c. Combinations of solids

3. Trimmings

- a. Beads
- b. Feathers or gathers sprouted upwards from the shoulders

III. Capes and Cloaks with small Medici Collars; sometimes covered with fur.

1891-1892

I. Day Dress

A. Silhouette

1. General

- a. "Hourglass"
- b. Bell

2. Specific

- a. One piece princess style gown cut in gores used for both formal and informal wear.

- (1) Bodice

- (a) Some crossover front
- (b) Lace frills on front of bodice

- (2) Neckline

- (a) High Neckline
- (b) Tight collar around neck

- (3) Sleeves

- (a) Leg-of-mutton
- (b) Sleeve size growing
- (c) Tight from elbow to wrist

- b. Waist

- (1) Long waisted to a deep "V"
- (2) Very small and fitted
- (3) Some natural waists

- c. Skirt

- (1) Comparatively narrow; falling smoothly
- (2) With train

B. Fabrics, Colors and Trimmings

- 1. Fabrics - for complete listing see the first of the period which gives a complete listing for the entire time period.

- 2. Colors

- a. Scarlet with black and gold trim
- b. Mignonette green
- c. Gray
- d. Blue
- e. "Havana Brown"
- f. Shades of Purple and Heliotrope
- g. Yellow

- 3. Trimmings

- a. Jet beads

- b. Laces such as Chantilly, Mechlin, English Valenciennes, blonde
- c. Applied motifs of black, ecru or cream-colored lace.

II. Evening Dress

A. Silhouette

1. General - hourglass

2. Specific

a. Upper

(1) Bodice

- (a) Tight fitting
- (b) Deep pointed

(2) Neckline

- (a) Deep "V"
- (b) Square
- (c) Medici Collar

(3) Sleeves

- (a) Made of different fabric from the rest of the dress
- (b) Increasing in size

b. Waist

- (1) Tightly fitted
- (2) Also Deep "V"

c. Skirt

- (1) Skirt extended into a train
- (2) Closely fitted at waist and hips - gored and increased in size at the hem
- (3) Increasing fullness at back.

B. Fabrics, Colors and Trimmings

1. Fabrics

- a. Fabrics were fairly stiff and did not cling
- b. Brocades
- c. Satin
- d. Lace over taffeta

2. Colors

- a. Solids
- b. Bright colors
- c. Contrasting colors often combined

3. Trimmings

- a. Beads
- b. Fringe

1893-1895

I. Day Dress

A. Silhouette

1. General

- a. "Hourglass"
- b. Bell

2. Specific

- a. One piece princess gown
- b. Upper

(1) Bodice

- (a) Some crossover fronts
- (b) Lace frills on front of bodice

(2) Neckline

- (a) Revival of "Pelerine lapels" or big cape revers
- (b) Lace flounce at neck
- (c) Collars were higher

(3) Sleeves

- (a) Epaulettes added to the broad shouldered effect
- (b) Lace flounce stood out over sleeves

c. Waist

- (1) Use of natural waist
- (2) Very small and fitted - wasp waist
- (3) Corsetted

d. Skirt

- (1) Skirts were smooth and glove fitting about the hip spreading at the bottom into bells with trains

(2) Simple and plain in style

B. Fabrics, Colors and Trimmings

1. Fabrics - for complete listing see the first of the period which gives a complete listing for the entire time period.
2. Colors
 - a. Vivid color schemes
 - b. Bright colors and strong contrasts
 - c. Yellow
 - d. Shades of purple and heliotrope
3. Trimmings
 - a. Beads
 - b. Fringe
 - c. Lace
 - d. Variety achieved by using different fabrics, colors and trims

II. Evening Dress

A. Silhouette

1. General - Hourglass
2. Specific
 - a. Upper
 - (1) Bodice
 - (a) Tight fitting
 - (b) Deep pointed
 - (2) Neckline
 - (a) Deep "v"
 - (b) Square
 - (c) Medici Collar
 - (3) Sleeves
 - (a) Made of fabric differing from the rest of the dress
 - (b) Voluminous in nature
 - b. Waist
 - (1) Tightly fitted
 - (2) Deep "v"

c. Skirt

- (1) Extended into a train
- (2) Closely fitted at waist and hips - gored and increased in size at the hem
- (3) Increasing fullness at the back

B. Fabrics, Colors and Trimmings

1. Fabrics

- a. Fairly stiff and non-cling
- b. Brocades
- c. Satin
- d. Lace over Taffeta

2. Colors

- a. Plain
- b. Contrasting colors often used
- c. Striped

3. Trimmings

- a. Beads
- b. Fringe

1895

Bloomers caught on in the form of very, very full knickerbockers extending below the knee.

Special skirts could be buttoned round each leg in the form of a rational garment--trousers.

1896

I. Day Dress

A. Silhouette

1. General

- a. "Hourglass"
- b. Bell

2. Specific

- a. Princess gown
- b. Upper

- (1) Bodice

- (a) Soft, full overhanging blouse either separate or part of the gown always finished with a belt
- (b) Lace frills on the front of the bodice

(2) Neckline

- (a) Revival of "Pelerine lapels" or Big Cape Revers
- (b) Lace flounce

(3) Sleeves

- (a) Epaulettes added to the broad shouldered effect
- (b) Lace flounce stood out over the sleeves
- (c) Sleeves overly large at the armscye and shoulder

c. Waist

- (1) Long waisted - natural
- (2) Very small and fitted
- (3) Corsetted

d. Skirt

- (1) Comparatively narrow - falling smoothly
- (2) Not without train

B. Fabrics, Colors and Trimmings

1. Fabrics - for complete listing see the first of the period which gives a complete listing for the entire time period.

2. Colors

- a. Vivid color schemes
- b. Bright colors and strong contrasts
- c. Yellow
- d. Shades of purple and heliotrope

3. Trimmings

- a. Lace
- b. Beads
- c. Fringe

II. Evening Dress

A. Silhouette

1. Generally an "Hourglass"

2. Specific

a. Upper

(1) Bodice

- (a) Tight fitting
- (b) Deep pointed
- (c) Dressy blouses that were ready-made and could be purchased for informal evening wear

(2) Neckline

- (a) Deep "V"
- (b) Square
- (c) Medici Collar

(3) Sleeves

- (a) Made of different fabric from the rest of the dress
- (b) Voluminous

b. Waist

- (1) Tight fitted
- (2) Also deep "V"

c. Skirt

- (1) Evening dress only - skirt extended into a train
- (2) Closely fitted at waist and hips - gored and increased in size at the hem
- (3) More fullness at the back

B. Fabrics, Colors and Trimmings

1. Fabrics

- a. Brocades
- b. Satin
- c. Sometimes covered with lace
- d. Fabrics did not cling

2. Colors

- a. Always Plain
- b. Bright
- c. Contrasting colors

3. Trimmings

- a. Beads
- b. Fringe

1897-1899

I. Day Dress

A. Silhouette

1. General

- a. "Hourglass"
- b. Bell

2. Specific

- a. Princess Gown
- b. Upper

(1) Bodice

- (a) Blouses pulled down below the waist and pouched
- (b) Edwardian "kangaroo pouch" (Gernsheim)

(2) Neckline

- (a) Covered by a high tight collar of net or lace for daytime
- (b) Collar stiffened with whalebone or celluloid
- (c) Jeweled dog collar

(3) Sleeves

- (a) Full sleeves subsided into a vestigial puff or epaulette
- (b) Long and tight with a point over the hand
- (c) Leg-of-Mutton sleeve narrow from the wrist to well below the elbow and expanded into soft folds, forming a puff.

c. Waist

- (1) Pouched
- (2) Fitted

d. Skirt

- (1) Fit like wax at the top and fell in full graceful folds at the foot
- (2) Flare with skirt was achieved either by goring or the addition of a flounce
- (3) Both afternoon and evening had a train when standing it was pulled forward in a spiral

B. Fabrics, Colors and Trimmings

1. Fabrics - For a complete listing see the first of the period which gives a complete listing for the entire time period.
2. Colors
 - a. Vivid color schemes
 - b. Bright colors and strong contrasts
 - c. Yellow
 - d. Shades of purple and heliotrope
3. Trimmings
 - a. Beads
 - b. Fringe
 - c. Lace

II. Evening Dress

A. Silhouette

1. General - "Hourglass"
2. Specific
 - a. Upper
 - (1) Bodice
 - (a) Pouched
 - (b) Fitted
 - (2) Neckline
 - (a) Deep "V"
 - (b) Square
 - (c) Medici Collar
 - (3) Sleeves
 - (a) Sleeves made almost entirely of lace
 - (b) Shape was narrowing
 - b. Waist
 - (1) Fitted
 - (2) Curved and pouched
 - c. Skirt
 - (1) Evening dress only - skirt extended to a train

- (2) Closely fitted at waist and hips - gored and increased some in size at the hem
- (3) Evening skirts and afternoon skirts pull the train forward in a swirling spiral

B. Fabrics, Colors and Trimmings

1. Fabrics

- a. Brocades
- b. Satin
- c. Some evening gowns made entirely of lace

2. Colors

- a. Plain bright colors
- b. Also figured and striped though not too common

3. Trimmings

- a. Beads
- b. Fringe
- c. Lace

III. Long stole or boa of ruffled chiffon or ostrich feathers

1900-1905

I. Day Dress

A. Silhouette

1. General

- a. "Hourglass"
- b. Bell

2. Specific

a. Upper

(1) Bodice

- (a) Bloused pulled down below the waist and pouched
- (b) Edwardian "kangaroo pouch"

(2) Neckline

- (a) Covered by a high tight collar of net or lace in daytime
- (b) Collar stiffened with whalebone or celluloid
- (c) Jeweled dog collar

(3) Sleeves

- (a) The dropped shoulder of 1905
- (b) Sleeves became elaborate again after a short time of being relatively plain
- (c) Sleeves had fullness between the elbow and wrist
- (d) The suits also had fullness at the shoulder

b. Waist

- (1) Pouched
- (2) Fitted
- (3) Short "V" at the waist

c. Skirt

- (1) Fit like wax at the top and fell in full graceful folds at the foot
- (2) Flare with skirt achieved either by goring or the addition of a flounce
- (3) Train pulled forward in a swirling spiral

B. Fabrics, Colors and Trimmings

- 1. Fabrics - For a complete listing see the first of the period which gives a complete listing for the entire time period.
- 2. Colors
 - a. Subdued
 - b. Costumes of one color and varied shades
 - c. Shephard's plaid
- 3. Trimmings
 - a. Piping and facing of contrasting color
 - b. Fancy buttons
 - c. Flat trim of heavy lace and soutache braid
 - d. Lace insertions with pin tucks and embroidery
 - e. Embroidery and fagoting
 - f. Rows and rows of shirring
 - g. Beading threaded with ribbon

II. Evening Dress

A. Silhouette

- 1. General - "Hourglass"
- 2. Specific

a. Upper

(1) Bodice

- (a) Pouched
- (b) Fitted

(2) Neckline

- (a) Deep "V"
- (b) Square
- (c) Medici Collar

(3) Sleeves

- (a) Sleeves were almost entirely lace
- (b) Shape was narrowing

b. Waist

- (1) Fitted
- (2) Curved and pouched

c. Skirt

- (1) Skirt extended into a train
- (2) Closely fitted at waist and hips - gored and increased in size at the hem
- (3) Evening skirts and afternoon skirts pulled the train forward in a swirling spiral

B. Fabrics, Colors and Trimmings

1. Fabrics

- a. Brocades
- b. Satin
- c. Evening gowns made entirely of lace
- d. Soft textures
- e. Sumptuous

2. Colors

- a. Pale and delicate
- b. Small patterns
- c. Subdued

1906-1907

I. Day Dress

A. Silhouette

1. Gibson Girl
 - a. Clinging
 - b. S-Bend
 - c. Bosom thrust forward and balanced by the hip at the back

2. Specific
 - a. Upper
 - (1) Bodice
 - (a) Blouses pulled down below the waist and pouched
 - (b) Edwardian "kangaroo pouch"
 - (2) Neckline
 - (a) Covered by a high tight collar of net or lace in daytime
 - (b) Collar was stiffened with whalebone or celluloid
 - (c) Jeweled dog collar
 - (3) Sleeves
 - (a) Elaborate
 - (b) Fullness between elbow and wrist
 - (c) Some were plain and fitted
 - (d) Some puffed at the shoulder
 - b. Waist
 - (1) Slightly raised and less tight
 - (2) Smaller hips
 - c. Skirt
 - (1) Skirt was less full
 - (2) No frills and flounces
 - (3) Peplum skirts with tassels at the points
 - (4) Cleared the floor only when tube - otherwise bell shaped it kept a train

B. Fabrics, Colors and Trimmings

1. Fabrics - For a complete listing see the first of the period which gives a complete listing for the entire period.
2. Colors

- a. White worn in Twentieth Century
- b. Striped fabrics and flowered patterns became popular
- c. Tone was pale and less vivid

3. Trimmings

- a. Minimum of trims due to use of striped fabrics
- b. Lace was used

II. Evening Dress

A. Silhouette

1. Gibson Girl

2. Specific

a. Upper

(1) Bodice

- (a) Pouched
- (b) Semi-fitted

(2) Neckline

- (a) Deep "V"
- (b) Square
- (c) Medici Collar

(3) Sleeves

- (a) Some made of lace
- (b) Narrowing

b. Waist

- (1) Slightly fitted
- (2) Curved and pouched

c. Skirt

- (1) Fitted at waist then increased in size at hem
- (2) Train pulled forward in a swirling spiral

B. Fabrics, Colors and Trimmings

1. Fabrics

- a. Brocades
- b. Satin
- c. Muslin
- d. Gauze

- e. Chiffon
- f. Lace

2. Colors

- a. Plain and delicate
- b. Striped
- c. Figured

3. Trimmings

- a. Applied trims used on evening gowns
- b. Applique embroidery
- c. Lace insertions used

2
VITA

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Master of Science

Thesis: A STUDY OF SELECTED WOMEN'S DRESSES WORN IN OKLAHOMA FROM 1889-1907 AS INFLUENCED BY CERTAIN ECONOMIC, SOCIO-CULTURAL, RELIGIOUS, AND POLITICAL OCCURRENCES OF THE TIME

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