



City of New York
Golden Anniversary
of Fashion

1898 - 1948
C/o

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is dedicated
to all New Yorkers --
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Official publication of
The Mayor's Committee for the commemoration
of the Golden Anniversary of the City of New York.





CITY HALL OF NEW YORK

MANNAHATTA

I was asking for something specific and perfect for my city,
Whereupon lo! up sprang the aboriginal name.
Now I see what there is in a name, a word, liquid, sane, unruly,
musical, self-sufficient,
I see that word of my city is that word from of old,
Because I see that word nested in nests of water-bays, superb,
Rich, hemm'd thick all around with sailships and steamships,
an island sixteen miles long, solid-founded,
Numberless crowded streets, high growths of iron, slender, strong,
light, splendidly uprising toward clear skies,
Tides swift and ample, well-loved by me, toward sundown,
The flowing sea-currents, the little islands, larger adjoining
islands, the heights, the villas,
The countless masts, the white shore-steamers, the lighters, the
ferry-boats, the black sea-steamers, well-model'd,
The down-town streets, the jobbers' houses of business, the houses
of business of the ship-merchants and money-brokers, the river-streets,
Immigrants arriving, fifteen or twenty thousand in a week,
The carts hauling goods, the many race of drivers of horses, the
brown-faced sailors,
The summer air, the bright sun shining, and the sailing clouds aloft,
The winter snows, the sleigh-bells, the broken ice in the river,
passing along up or down with the flood-tide or ebb-tide,
The mechanics of the city, the masters, well-form'd, beautiful-faced,
looking you straight in the eyes,
Trottoirs throng'd, vehicles, Broadway, the women, the shops and shows,
A million people — manners free and superb — open voices — hospitality —
the most courageous and friendly young men,
City of hurried and sparkling waters! city of spires and masts!
City nested in bays! my city!

LEAVES OF GRASS—Walt Whitman





The photo on opposite page — Ferry to the Statue of Liberty. Above and below, Central Park scenes.

This is New York . . .

THROUGH THE EYES OF A CHILD

Wonderful zoos in Central Park and Bronx Park . . . sailing toy-boats on a lake in the middle of a city . . . ferry rides to Staten Island . . . glorious trips to the Statue of Liberty . . . The Dodgers, The Yankees, The Giants . . . a zooming elevator ride up to the top of the Empire State Building . . . Coney Island . . . Parades, Parades, Parades . . . Madison Square Garden with its panorama of circus, rodeos and sports shows . . . special children's exhibits at the Museums . . . Radio City Music Hall (especially at Easter time) . . . this is New York — a fairy land of enchantment and splendor for the young visitor to the nation's greatest city.







The photo on opposite page: Looking South From Radio City.
Above and below: Ferry Riders View and Times Square.

This is New York . . .

THROUGH THE EYES OF A MAN

To the New Yorker — who lives in one of the Five Boroughs — a city that is many cities in one, his home an oasis in a sometimes trying but always exciting metropolis . . . to the visitor, a Broadway of theatres, night clubs and entertainment . . . to Americans the world's greatest Sports Center . . . Wall Street, Waterfronts . . . Shipping . . . Trade . . . Manufacturing . . . Industry. And to all men, whether city dwellers, commuters or visitors, an unparalleled place of opportunity for glory or gain . . . a continuous challenge to meet and to master.







Promenade in Rockefeller Plaza.

This is New York . . .

THROUGH THE EYES OF A WOMAN

New York — open sesame to excitement, to escape from the mediocrity of life . . . New York, fairy Godmother endowing each one who walks her streets with magic . . . Fifth Avenue and Fashion . . . Madison Avenue and Elegance . . . Broadway and Glamour . . . Fifty-seventh Street and the world's most beautifully dressed Women . . . Seventh Avenue, heart of nation's fashion industry whose pulse beats are felt in every nook and cranny of our land . . . the blue of the sky against St. Patrick's Cathedral . . . rowing in Central Park after tea in the Plaza . . . rows of skyscrapers, straight from the Arabian Nights . . . The Philharmonic . . . The Ballet . . . The Museums — all just part of that crowning jewel in our western civilization — New York.



Squirrel feeding in Central Park.



Museum of Modern Art.

1898-1948

NOW step back with us into the past
to-be-remembered scenes in the history



for a glimpse of earlier days, of long-
of this magnificent metropolis . . .



1898-1948



The original Floradora sextette was attracting world-wide attention . . . was setting standards for beauty and feminine appeal.

THIS WAS NEW YORK . . .



First trip on elevated, to show that train would not jump track.



This was in the days when a special subway car was reserved for the use of women only and no one ever dreamed of a ten-cent fare.



A suffragette parade with banner proclaiming that "the state denies the vote to lunatics, idiots and women."



9th Street and Broadway (opposite Wanamakers). The people have gone . . . the street is unchanged.

a city alive with interest and vitality.



Sandow, the strong man, at the height of his career as America's glamour boy.



One of New York's most thrilling spectacles in the pre-motor days of the nineties . . . a fire engine going full tilt down Fifth Avenue, past 38th Street.



THIS WAS NEW YORK . . . From the fabulous Vanderbilt Mansion with its treasures of art, gathered from all corners of the earth . . .



DO YOU REMEMBER? *The Turkey Trot*



. . . Lillian Russell



. . . Cigar Store Indian



— From an early print, collection Mr. Samuel Deitch.

to the bustle and bustle of city streets bursting with vigor — a city at the beginning of a great industrial and trading era.



. . . Barber Shop of the '90's



. . . Caruso, the Opera Star.





1898-1948

This was New York at the
Beginning of Its March to
World Fashion Renown...

(please turn page)



FIFTY YEARS OF FASHION . . . In these pages the editors trace the development of New York as an industrial and fashion center, from its beginnings through to its present status as one of the giant industries of America.



1898 – 1948
FIFTY YEARS
OF
FASHION

THE TIME is the turn of the century. The place is a floor-long plush suite of the swank Hoffman House. Diamond Jim Brady is throwing a fabulous party—a party the likes of which was never seen before or since.

A negative figure of a man unobtrusively moves among the guests, carrying his dust pan and brush. His nervous movements betray his porter's costume. A keen observer could detect that he was not a trained menial. He flicks up a bit of ash dropped from the Havana of Adolph Lewisohn, who is chatting amiably with Governor Teddy Roosevelt. He removes an empty champagne glass from the elbow of Jim Fisk, who is animatedly showing Jim Corbett a new blow. As he approaches stunning Lillian Russell, he stares and melts into the background of potted palms. Whipping a small pad from his weskit, he starts sketching like mad. He takes in every detail of her costume—the aigrettes in her hair, the deep V-cut of the neckline of her watered silk bodice, the wasp-waist effect achieved by gussets and boning, the wide flare of her skirts, tucked and pleated and smoothly laid over layers of taffeta petticoats. Swiftly he notes these on his sketch pad. As he completes his notes, he disappears toward an exit, but not before the outstretched hand of François, maitre d'hotel, stops his exit from the scene of action.

"Just a minute, M'sieu," the haughty voice of the head waiter exclaims, "the transaction is not quite complete."

"Yes, yes, I haven't forgotten," the little man replies, pulling a folded bill from his weskit pocket which he deftly passes on to François, "and there will be a copy of the dress for your lady, too, but I must hurry."

✓ ✓ ✓

Let us shadow this mysterious little man on his journey. He hurries to the Second Avenue Elevated Railroad and takes the train to Chatham Square. If we glance out of the window a half mile before we come to his station, a curious panorama unfolds itself. Big tenements like a continuous brick wall line both sides of the streets and as we look through the open windows as the train speeds by, we see men and women bending over their machines or ironing clothes at the dingy windows, each half naked. The car tracks are like a big gangway stretching through an endless workroom where teeming hoards are forever laboring. We could pass this way morning, noon or night—it would make no difference. The scene is always the same.

As the train reaches Chatham Square, the man we are
(Continued on next page)

Photo on Opposite Page: A view of Seventh Avenue, showing some of the magnificent buildings in which many of New York's fashion organizations are housed.



FIFTY YEARS OF FASHION

(Continued)

sleuthing scurries down the steps and trots breathlessly into a doorway of an old tenement. He takes the steps two at a time, wading through odors of cooking, steam, cloth, and other smells like a frontier scout wading through marshland.

He enters a two-room apartment crowded with countless relatives and we are amazed to see tables and floors covered with a shroud-like cloth. These are muslins, the raw material from which a fashion creation will be born.

Keeping his hat on and kicking off his congress gaiters, he shrieks jubilantly, "Mom, I got it! Such a party you never did see, but I got Russell's dress. By the end of the week every girl from Canarsie to way up town 57th Street, will be wearing a copy of it and she won't have to be a society lady either . . . where's Joe, Mom?"

"Oh, there you are. Look, get out the newspapers and we'll cut first the pattern for leg-o-mutton sleeves. It goes like this. Mom, you get ready and cut it from the muslin when he finishes. Lilly, light the charcoal in the pressing iron so we shouldn't waste no time. Joey, take those pins out of your mouth . . . you know I ain't got money to spend on doctors."

He paused, out of breath, spreading his notes on an empty chair.

"Mom, such a party, and it was all given for a race horse called 'Golden Heels.' It cost over \$100,000 and the food they wasted would feed a hundred families for a year . . . which reminds me, I'm hungry."

"Pour me a cup o' coffee and I'll show you how the pleats go in the top of the skirt. Diamond watches, yet, they gave away for souvenirs and me it had to cost \$10 to that itchy palmed François so that I could sketch Russell's dress . . ." Scissors cut, machines whirred, uninterrupted by the staccato conversation, and a copy of Lillian Russell's Paris import was on its way to mass production.

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Mythical tho' this introduction may be, it is typical of the start of the fashion industry in New York City some 50 years ago. New York was the logical fashion center of the world. Here were gathered the cream of American wealth, American society, American culture and American beauty. At the Centennial Congress, America had been declared the richest country in the world. Her natural resources were unlimited and stories went back to Europe that the very streets were paved with gold. On foreign shores the best stock in Europe sought to make their fortune in this land of plenty. A young Polish pianist called Jan Paderewski started giving concerts here. Princes, dukes and earls sought American heiresses. Peasant and prince alike, they flocked to America, and New York was their port of debarkation. New York held them like a magnet. New York had the tops in entertainment. If you were a gourmet, you could rub elbows with the "swells" at Bستانoby's, Rector's or Churchill's. If you loved music, you could take your choice at the Metropolitan Opera or get rag-time at Tony Pastor's or Mike Salters at the Bowery



Upper left: Easter Parade on Fifth Avenue in 1902. Upper right: The shirtwaist era, a tranquil scene in New York in 1903. Lower left: On the shores of Coney Island in the early 1900's. Lower right: Going to work on the elevated railroad in the early '90's.

where a singing waiter was just embarking on a great career (Irving Berlin), where a loud-voiced young fellow pounded pianos to pieces for pennies until a quarter of a century later he became known as Jimmy Durante. There were prize fights at the old Madison Square Garden. The Haymarket was the haunt of the wicked. There was something doing in New York every minute and people were fascinated with its magic.

Aside from the social aspect, it was logical for New York to become the style center of America and the world. In this metropolis of ours one found the largest selection of skilled workers, the most easily available stocks of raw material, the necessary accessory trades, and the best selling and shipping facilities. The New York market was the most sensitive to style trends and these trends affected the entire needle industry.

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"Fashion" is the great single factor around which the needle trade revolves. Fashions originate in the upper price brackets and then percolate down to lower priced garments. Since New York is the magnet that attracts those who set the styles, the industry centers here. Fashion constantly nourishes the growth of old firms and encourages the formation of new ones. Fashion determines the need for new inventions in machinery. But it also has its deterrent features. The slightest changes in Fashion from season to season prevent complete manufacturing in advance of sales. Changes in weather and changes in fashion cause an alternation of busy seasons with dull seasons, thus providing periods of overwork and periods of dullness. These unforeseen factors often result in an increase in overhead for manufacturers. It is a distinctive characteristic of the needle trades that has existed since the conception of New York as a fashion center.

The year of 1898 marked the beginning of the growth of the fabulous fashion industry. The actual birth began with the Civil War, when the government had large orders of ready-made clothing given to private industry.

As home work proved unable to satisfy the demand, factories were opened and efficient methods of production became a study and achievement. For example, in 1870 an improvement in cutting technique encouraged large scale production. Before that time, cutting was done by shears or a short knife. Then the long knife was introduced, making it possible to cut through eighteen or more thicknesses of cloth — this was then followed by the rotary cutting machine. The refinement of the sewing machine also caused the manufacture of clothing to leave the home for the factory.

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Prior to the turn of the century, women of wealth and fashion imported their clothes from England or France or had them made in this country by seamstresses according to the costumes of dressed up dolls sent from Europe. These dolls were called "babies."

The Mauve Decade produced a great change in the thinking and actions of the American people and so affected the fashion industry. Products of the fabulous mines of the West, the vast grain fields, the huge cattle herds, the towering timbers of the forest lands were shipped by an empire network of railroads and steamships to roaring

factories. Here this raw material was turned into manufactured products of which no one could get enough. America was thriving and prosperous. America was wealthy — she had just won the Spanish-American War. She had produced such fabulous characters as Diamond Jim Brady, Lillian Russell, Teddy Roosevelt, Leonard Jerome, Jim Fisk, Commodore Dewey, Harry Lehr and other lesser social lights. All her citizens knew that wealth and fame were here for the taking.

The social system was changing — women were becoming more emancipated. To a large extent, they gained many of the privileges formerly accorded only to men. In fact, there was even talk of "votes for women." It is natural
(Continued on next page)



*Seventh Avenue, heart of
New York's fashion industry.*



FIFTY YEARS OF FASHION

(Continued)

that in all this turmoil and hubbub, with easy money in reach of all brackets, that fashion should become a necessity. New York was the focal point of America and New York supplied the necessary fashion needs.

In 1900 the Jewish immigration stopped and was followed by the Italian immigration. Within ten years, between 1890 and 1900, about three-quarter million Italians from the South of Italy migrated to New York in search of greater economic opportunities than their native land offered. The Italian men entered into fields of manual labor, but the Italian woman found her place in the fashion industry. Many of them had learned fine hand sewing in convent or public schools in the old country or had worked in the needle industries there. In fact, it was traditional that an Italian woman was not a home maker unless she could make clothing for every member of her family. Young girls and those who were skilled sought work in expanding clothing factories. The older women found it difficult to leave home in search of employment, so home work was their solution.

Today, a roster of the payroll of any large establishment in the industry reads like a cross-section of America. From the time cards of one of the larger manufacturers of dresses, we give you the following names: Abruzzo, Aumiller, Benedict, Boisvert, Brown, Boguslav, Cohen, Cooper, Cudahy, Dziuk, Denam, Ellis, Evhue, Gonzales, Hanson, Levy, La Grua, Lee, Llewellyn, Lotz, McGuire, Minetti, Olson, Panzer, Perlman, Robinson, Smith, Sturdevant, Schmitt, Trotter, Van Wedt, Walker and Wilson.

The old clothing district was located in the downtown sector of New York and as it grew it soon broke its early bounds. In 1920 the industry moved en masse to mid-Manhattan in an area from 41st Street south to about 14th Street, between Eighth Avenue in the West and Fifth Avenue in the East. Here arose the Garment Fashion Center of the world — made up of tall, modern buildings. Here is housed about two-thirds of all women's wear, one-quarter of men's clothing, over half the millinery, and almost all the fur garments manufactured in America.

This multi-billion industry is the economic heart of New York. Air-conditioned lofts, sanitary, fire proof and superbly lighted workrooms are the order of the day.

The expansion of the fashion industry in New York was not a mushroom growth. The increase of population, plus the ever-changing fashions nurtured the needle trades.

Prior to the turn of the century, the manufacture of hoop skirts, then in fashion, was an important and colorful branch in the industry. Steel for the hoops was widely used and shops seemed more like steel mills than garment factories. Then followed change after change. Gorgeous

Lillian Russell gave rise to the wasp-waist, high-bosom fashion. Hers was an era of opulent fabrics, boned corsets, multi-petticoats, nostalgically depicted in those books dealing with the gas-light era.

In the early 1900's a young artist by the name of Charles Dana Gibson completely revolutionized the American fashion picture. The hot-house orchid of the gay 90's was replaced by the athletic American beauty. The straw sailor, the shirtwaist and skirt, the windsor collar and the bow-tie became the *demier cri* of American fashions. Shirtwaist factories sprang up like wild fire. "Suits and cloaks" was the name applied to the fashion industry, for these were the fashion staples with the American woman's wardrobe. Then came changes in styles that played havoc with this branch of the industry and caused rapid expansion of others. The wide use of the automobile, the growing interest of women in clothes for work and sports led to a decline in the fussy suit and shirtwaist field and lifted the dress industry into the forefront. The first World War helped this along.

Women taking over men's tasks started the wearing of shorter skirts and simpler garments. Dresses replaced suits and skirts. In 1929 the product of the dress industry was valued at \$900,000,000. Today, it is many times that sum.

Post-war conditions brought about a curious decadence in the fashion world. The mental let-down after the defeat of Germany, coupled with the restrictions of prohibition, gave rise to a strange creature immortalized by John Held, Jr. and F. Scott Fitzgerald. She was the languid, concave, flat-chested Flapper. She smoked too much, she drank too much bathtub gin, she hated daylight and was apparently always bored to tears. She wore coal-scuttle bonnets, monkey fur jackets, skirts to her knees — she caused a radical change of machinery and methods of operation throughout the entire garment industry. Since she rolled her stockings and needed no garters, corsets were replaced by pantie girdles (if anything at all). She cut her hair short and so tolled the death knell of the hat frame industry with its varied head sizes. Her shorter skirts, however, focused attention on her feet and caused great forward strides in the shoe industry. Her life, though tumultuous, was short-lived and at the end of the 20's Flapper fashions were replaced by an equally short-lived fashion fad whose inception was a necessary revolution against the sexless Flapper fashions. So the extremely feminine Empress Eugenie fashion trend was conceived.

Small picture hats with curling ostrich feathers, tight fitting toque jackets, ruchings and jabots flowing from neck to waist line were innovations brought forth by this style trend. But the American woman found these creations inadequate for her daily needs. She was an active, athletic creature — the equal of her male partner in most fields of endeavor. The fuss and feathers of the Eugenie vogue proved highly impractical. Women worked in offices with men, they drove cars, played golf and tennis, went skiing, and flew planes with the skill of men. Naturally their fashions had to coincide with these manifold activities. This trend gave rise to the era of spectator and active sportswear. The women's slack industry (if you will pardon the

pun) became a very busy one. Culottes, shorts, pedal-pushers, sweaters, wind jackets, and other innovations made their appearance. To feminize the streamlining of these garments, tremendous strides were made in jewelry, cosmetics and accessory fields. Undergarments, too, were designed as an homologous part of this fashion. New fabrics were needed that were utilitarian as well as decorative. Thus the field of rayons, Nylons and other synthetics found a receptive market.

After the Second World War, with the release from the restrictions, fashion bounded like a rubber ball. Famished for fashion by rationed, meagre war-time garments, New York, together with Paris, supplied the style-starved world with a brand new idea — the New Look!

The tremendous economic importance of all of this is revealed in the admittedly incomplete 1939 Census of Manufacturers. This last available report counts 279,000 wage earners in the women's garment industry employed in 7,856 establishments, with a product valued at \$1,315,000,000. These figures do not include the corset and allied garment industry with 18,765 workers, the knit goods industry with over 60,000 workers, the millinery industry whose yearly output is over 100,000,000 made by about 60,000 milliners, and the fur industry which employs over 16,000 workers in 1,642 establishments. Nor does it include the hundreds of thousands of workers employed in retail shops throughout the metropolitan area.

The fashion industry contributed greatly to war and relief efforts, both with monetary contributions and active participation.

By-products of New York's tremendous fashion industry found in the accessories and cosmetic fields, as well as in the publishing world, America's foremost fashion magazines such as Vogue, Harper's Bazaar, Town & Country, Mademoiselle, Glamour, Charm, Seventeen, Miss America, Calling All Girls, and others are created editorially in New York, since New York is the center of the fashion world. Same is true in trade publications. Women's Wear, with a circulation greater than many newspapers, is published in New York and circulated daily throughout the nation. Women's Reporter, a monthly, and American Fabrics, a quarterly, do a similar job — the latter being recognized as one of the world's finest magazines, containing color art work and editorial matter comparable to Christmas issues of L'Illustration.

The ramifications of the needle fashion industry, so great that they cast an economic significance over America's entire economic order — farms, railroads, steam ships, printing plants, cattle herds, mines, chemical plants — are all a necessary part in the production of that beautiful suit or coat you saw on Fifth Avenue. Retail establishments from coast to coast, from Canada to Mexico, depend on New York for fashion merchandise. In fact, New York City itself contains more couturiers than pre-war Paris; more lingerie and hosiery shops than London, Vienna, Berlin and Paris combined; more fur stores than the whole of Russia. The combined fashion industries in New York including men's, women's and children's wear, employ over 2,000,000 people. More than 60% of New York City's employed are directly or indirectly dependent upon

the fashion industry for a livelihood. New York also has a Needle Trades High School designed to educate artisans in the fashion industry. It also maintains through the contributions of philanthropic leaders in the garment industry, the world famous Institute of Fashion Technology. Far removed from its humble origin, the New York fashion trades today offer a lucrative and sound career to college-trained young men and women. The standard of living and the wage earnings of the workers compare more than favorably with other fields of endeavor.

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Such is the story of the New York fashions for the past 50 years culminating now in New York's Golden Jubilee — an Anniversary which marks a new starting point for New York's ever progressing fashion industry. •

(Story continued on following pages)



Seventh Avenue, looking north from 34th Street.



FIFTY YEARS OF FASHION

(Continued)

THE HISTORY OF THE DRESS INDUSTRY

In 1898, women were voteless, vitamin-less and in the throes of the Victorian Era.

Technically, the Dress Industry was not yet born. But "the right of every woman to a pretty dress and something soft next to her skin" (to quote Fiorello LaGuardia forty years later) was to become as inevitable a development of the democratic way of life as the Four Freedoms.

Wearing "street sweepers" — dresses of stiff, voluminous fabrics — women stitched their own clothes or patronized home dressmakers who "sewed by the day." In cosmopolitan New York, custom-made dresses were produced by a small coterie of exclusive couturiers, but only the very rich could afford them. \$500, \$750, \$1,000, these were the prices of the swishing, whispering costumes which caught all eyes — in the Easter Parade in front of St. Thomas's, at supper parties in Rector's, dinners at Delmonico's or at the opening night of "Floradora."

The woman of moderate means had, as a rule, only about three dresses — her "best silk," her "everyday dress" and a "house dress." These were carefully nurtured, re-modeled and worn several years. Her "fill ins" were shirtwaists and skirts — among the first mass-produced articles of wearing apparel for women — reflected by the sparkling pen of Charles Dana Gibson. Still, the hour-glass figure, the ruffles and flounces of the fashionable afternoon and evening dress seemed an insurmountable problem; a pioneer New York dress manufacturer was discouraged from every side when, in 1903, he founded his firm. Alteration difficulties would be overwhelming, he was told.

An early Fashion innovation of the new century was the scandalous "Rainy-day skirt" — made of heavy fabric and fully 6 or 8 inches off the ground! Despite its shocking exposure of the feminine ankle, this skirt was very popular — and necessary — when contrasted with the mud-catching longer hemlines. Here was the original debut of the shorter skirt, a fashion to which the American woman is perennially devoted.

During World War I, factories and offices, shorn of men, turned to women. As they entered business, women demanded more freedom in clothes. Beginning to think of dresses in sizes — instead of waistline measurements — more and more women appeared in quickly-produced, ready-made clothes. And in 1918 the single-piece tubular dress was introduced — instantly successful, simple, easily adaptable to mass production.

During the roaring twenties, dress production increased by leaps and bounds. The improved automobile, boat and rail travel, the motion picture influence — all made American women more fashion-conscious. With Coolidge prosperity everywhere, women bought dresses for travel, business, sports, formal wear. And as the stock market soared, so did hemlines.

The New York Dress Industry jumped to the lead in the women's garment field, as sales skyrocketed. In 1929, the dress trade had become one of the major industries of the nation.

The depression of the 1930's affected the Dress Industry, with sales — and the number of firms — dwindling alarmingly. Rayon became a new and popular fabric, and cotton also changed its personality. Emerging from its wrapper and house-dress stage, the young and smart cotton dress appeared on the street. Unit sales increased and, by 1939, the New York Dress Industry was well on the way to recovery, with its annual whole-

sale volume climbing back to approximately \$350,000,000.

World War II exerted its rigid influence upon the Dress Industry: the famous L-85 and M-388, restricting design and establishing priorities; the embargo of silk; diversion of rayon and cotton to war goods; shortages of labor, and new price controls. Fashion was held in a vise for almost 7 long years.

Despite all this, the New York Dress Industry moved forward. Again, women in war work — with new incomes — brought about an increased wave of dress buying. In 1943, the industry's wholesale volume totaled 550 million.

Today, the New York Dress Industry produces over 75% of the nation's ready-made dresses, all designed and marketed in the metropolitan area of New York. This garment district, between W. 34th and 40th Streets, between Broadway and 8th Avenue, is jam-packed with 3,800 firms — dwelling in the same block or building with their closest competitors. In the 1920's, City fathers and manufacturers planned the \$15,000,000 Garment Center Capitol at 458 and 500 Seventh Avenue, formerly the heart of the antiquated "tenderloin" district. Soon, new sky-scrapers mushroomed nearby, real estate values zoomed and today this concentrated area is one of the most modern manufacturing districts in the world. As London with its Fleet Street; American finance and its Wall Street; the entertainment world its Broadway, New York's Seventh Avenue has become the Fashion street of America.

In its towering buildings are layers of shops, echoing to the busy whirl of sewing machines. Here are manufacturers, jobbers and contractors, feverishly engaged in producing Fashion for all of America. The industry hugs the center of the metropolis, near huge hotels, passenger terminals, lavish restaurants and theatres. This is a great convenience to buyers, who come from the nation's stores to purchase New York creations.

This is the home of the many craftsmen of the apparel trades: Designers, Samplemakers, Models, Patternmakers, Graders, Markers, Cutters, Pressers, Operators, Drapers, Finishers and Cleaners. Within the Center's canyons flow thousands of garment workers, retailers, fashion reporters, resident buyers and stylists.

Nearby are the offices of great textile weaving and converting companies, supplying millions of yards of dress fabrics for the incessant machines. Here are distributors of machinery for hemstitching, button sewing, scallop embroidering, eyelet work and many other special operations. Add the manufacturers of thread, zippers, belts, miles of buttons, hooks, eyes, snaps and trimmings . . . all these help the Industry run smoothly, efficiently. The result is a packaged, compact unit of Fashion — The New York Dress.

High in a tower at 1450 Broadway is The New York Dress Institute, the nation's only clearing-house of fashion information. It fosters interest in New York fashions and serves as a service organization to the press of the world. Its 1,300 members create dresses ranging in price from \$2.85 — to the sky!

Twice a year, The Institute sponsors advance fashion showings, to display the combined efforts of the designer, textile manufacturer and dress manufacturer. Guests are fashion editors of the nation's key newspapers and representatives of the foreign press, who report the new-season New York dress trends to their millions of readers.

Of great Fashion significance is the stimulating and newly intensified use of the native designer's name. Not a "war baby" — as popularly supposed — the American Designer asserted his independent creative talent as early as 1924. By 1931, the "American Look" was being endorsed and advertised by leading stores, publicized through movies and magazine covers.

In 1946, American women bought dresses — created and manufactured in New York City — at an estimated wholesale value of \$750,000,000. Because of its fascinating productive industry, with its sound labor laws and its 85,000 well-paid I.L.G.W.U. dress workers, the mass-produced New York dress has transformed the American customer into the best-dressed, most fashionable woman of the century.

THE HISTORY OF THE COAT AND SUIT INDUSTRY

The history of New York's coat and suit industry is a phase in the forward march of our great American democracy. It is a colorful and moving story of human striving, of creative energy, of productive skill — of growth and development. Because of its noteworthy part in New York's life and progress, the coat and suit industry finds richly inspiring meaning in the observance of the city's Golden Anniversary.

The coat and suit industry is the oldest of the needle trades. From humble beginnings, it has emerged not only as a consequential division of the nation's economy but as an outstanding example of enlightened labor-management cooperation and of fair play in commercial relationships.

The women's apparel manufacturing trade was already on its way to becoming a major factor in the city's industrial advancement at the time of the consolidation of the boroughs. The hundred-million-dollar mark in value of its annual output was passed at the turn of the century; in the following decade, it exceeded a quarter of a billion dollars, by far the largest part of which consisted of the production of coats and suits. In graphic contrast with that volume was the New York coat and suit industry's \$645,000,000 output in 1947 — 75% of the national total.

The present structure of the industry is built upon a foundation of industrial and mercantile evolution dating back almost a century. By the second half of the nineteenth century, there were already evidences of a modest beginning of factory production of ready-to-wear apparel. It was in 1849 that an enterprising New Yorker established the first ladies' cloak factory equipped with sewing machines. That was just three years after the sewing machine's invention.

With the gradual but consistent transition from home handicraft and custom tailoring to factory production, the U. S. Census of 1860 reported ninety-six cloak and mantilla producers with a total volume exceeding two and a quarter million dollars. Fifteen of those manufacturers, accounting for over one-fourth of total production, were in New York.

After 1860, under the impetus of the economic growth of the country as a whole, the market for the industry's products broadened steadily.

The influx of immigrants from Eastern Europe in the last two decades of the nineteenth century brought to our shores skilled tailors and machine operators, most of whom settled in New York. As the industry grew, New York forged ahead as the principal market due to its advantages as a great trading center, its ample supply of skilled labor, the proximity to textile mills and its unique position as a source of style inspiration.

By 1905, New York's supremacy as the outstanding coat and suit market was already established, a distinction which it has never relinquished.

Accompanying the dynamic growth of the industry were the sporadic difficulties between workers and employers, culminating in 1910, by a struggle that resulted in the writing of the industry's first collective agreement. It was known as the "Protocol of Peace." Its author was the late Supreme Court Justice Louis D. Brandeis, who served as chairman of the first Board of Arbitration in the industry. The agreement was, indeed, the first collective compact in the needle trades and widely hailed as a trail-blazing step in the sphere of constructive worker-employer relations.

In the succeeding years, surmounting intermittent management-labor differences and periods of economic adversity, the industry moved steadily toward its goal of stability and peace. Besides its exemplary standards of employment, the industry has established a pension plan and a vacation and health fund for workers. In fact, its Retirement Fund was the first to be set up in this country in a collective agreement.

Exercising a key influence for amity is the impartial machinery through which disputes arising under the collective agreements are settled, promptly and harmoniously. Reflecting the broad vision embodied in its labor-management program is the fact that there has not been a general strike in the New York coat and suit

industry in twenty-two years.

Paralleling the strides of its constructive worker-employer relationship has been the formulation of a code of standards of equitable business practice, affording a salutary pattern of fair play in commerce.

Since 1935, the New York coat and suit industry, in conjunction with the coat and suit markets in other cities, has been active in the functioning of the National Coat and Suit Industry Recovery Board. This countrywide organization is unique in that it is conducted jointly by representatives of employers and labor who cooperate in seeking the solution of their common problems. Of the Recovery Board's 2,100 member firms, more than 1,700, employing 45,000 of the industry's total of 60,000 factory workers, are in the New York area. The product of the member firms is identified by a "Consumers' Protection Label," signifying production under wholesome standards.

The creative skill of New York's coat and suit industry has paced its economic development. It has been ever sensitive to the trends of consumer preference as shaped by the changing character of American life. It dramatizes the democracy of style in this country by giving to new and distinctive fashions the widest possible distribution.

In recent years, the names of New York coat and suit brands and of individual originators have achieved widespread recognition.

The coat and suit field has made an admirable contribution to the advances in industrial housing in New York. The midtown Manhattan garment producing district is one of the most imposing manufacturing and marketing centers in the world. The industry's present location was reached after a half-century journey that, following its pioneer period on the lower East Side, began around Walker and Canal Streets and gradually moved uptown, bringing unmistakable improvement to each of the areas it occupied.

Included in the industry's many-sided institutional activities is the encouragement it accords to the formal training of young people for key posts in the production and creation of its product; eloquently expressive of this is the tangible assistance to the admirable program of the Fashion Institute of Technology. The industry has been furthering the use, for authentic design inspiration, of the great treasury of source material of New York's art museums.

During the years of World War II, the New York coat and suit industry played its full part in the national war effort. It furnished valuable assistance to the government in the designing and procurement of women's uniforms. Notwithstanding fabric shortages and government restrictions, the industry successfully met the coat and suit requirements of the women and children of the country. It contributed with great liberality to relief and patriotic drives; generous assistance to philanthropic and other worthy causes is, indeed, one of its significant characteristics.

The New York coat and suit industry is not merely an economic entity providing a livelihood for thousands and a product for millions. It is a civic-minded community with a keen and abiding interest in the welfare of its city; a source of prestige and a medium of progress of the great metropolis of which it is so vital and significant a part.



... Avenue of Fashion



Fashions change but feminine appeal is constant

THE HISTORY OF THE HOSIERY INDUSTRY

The hosiery industry has been lucky in having the best publicity girl of all time — Queen Elizabeth of England. Although her father, Henry the Eighth of notorious wife-history, wore silk-hose, it was Elizabeth who permanently discarded cloth stockings in favor of those of black silk.

"I like silk stockings so well," she said in 1563, "because they are pleasant, fine and delicate, that henceforth I will wear no more cloth stockings." She was twenty-eight years old then and reigned forty-two years longer during which time she firmly established the new fashion for silk stockings.

But Good Queen Bess wasn't so smart when she spurned the first knitting machine invented by a mechanically-minded clergyman, the Reverend William Lee of Nottingham, England. Probably the first labor-saving machine in the modern sense, this device of 2,000 parts, complicated and delicate, worked so perfectly that the principle remained practically unchanged for 250 years and is the basis of the entire present-day knitting business. But Queen Elizabeth, considering the deprivation of thousands of handknitters of their small incomes — which would affect her popularity — decided against acceptance of the machine lest it supplant their craft.

The disillusioned Lee took his invention to France where, under the patronage of Henry the Fourth, a fine new stocking business flourished and yielded rich returns to France. But the King was murdered and without his patronage, Lee's ruin was complete. He died in obscurity, a failure. But his knitting machine remained, to return to England and there begin the machine-made hosiery industry which was to prosper and spread, to make England at that time the home of hosiery for the entire world, with Nottingham the chief center.

At that time there were severe laws against exporting machines from England, but they were "bootlegged" out of the country and frame-knitting also became established in Europe, notably at Chemnitz in Germany and Troyes in France.

There are many conflicting stories regarding the first machine to come to America. Some say that it reached Ipswich, Massachusetts in 1818, smuggled in a cargo of salt. Others maintain that bobbins, points, guides and needles of lace stocking machines came into Boston in 1818 and 1822 secreted in pots of good Yorkshire butter.

How it came to America is unimportant. That it came at all

is the fact that matters, for with its entry into this country there was born an industry which has swept the world. Unafraid of mass production, America, from that day to this, has never looked back. She has become world leader of the hosiery industry.

In 1889 the first automatic circular knitting machine for producing seamless hose was invented in America. Nine years later, in 1898, the first year of the fifty Golden Years we celebrate today, America began perfecting the full fashioned machine for mass production. In those days, despite Mrs. Bloomer's attempted emancipation back in 1851, the most to be seen of a woman's stocking was a fleeting glimpse of her instep. Stockings then were heavy silk, cotton or wool, usually black. Some were metal-stamped at the instep. Some, believe it or not, went wild with black and white checks all the way to the knee. A sheerer variety, pale pink with black welt, had black stripes running horizontally across the instep.

The last bulwark of extreme conservatism ended during the Victorian era in 1901. But despite the first tentative moves towards shortened skirts, high shoes and skirts met and cotton hosiery, most of it seamless, was dominant.

It was about 1902 that bathing stockings made their dashing entry into fashion. Gay plaids and wild stripes, some with bathing shoes attached, walked coyly down the beaches of America. Some had a long false top attached to the stocking which was finished off with a fancy garter effect. Away from beachwear, net and lace stockings, made on glove machines, made their appearance. White clocks were embroidered on black stockings and one pair of silk stockings per year was sold for every two thousand inhabitants of the United States.

Around this time there was a gradual breaking away from the voluminous dresses of the last century. Hobble skirts, impractical as they were, prepared the public to accept, at last, the part exposure of women's stockinged legs. Hosiery became a new art and a new industry. By 1910 silk was rapidly replacing cotton. In 1911 the full-fashioned hosiery machine came upon the scene capable of knitting stockings and proportioning them to shape just as a sweater is knitted to shape by dropping and picking up stitches.

With World War I the tendency towards shorter skirts was accelerated, but it was not until the postwar Flapper era when waists slipped low, hems mounted high and knees were exposed to the public gaze, that stockings really ceased to be "under wear" and became "outer wear." By 1925 stockings were an integral part of the fashion picture and 12,000,000 dozen pairs were consumed annually in the luxury market.

With the acceptance of short skirts the focus was removed from the ankle to the calf. Sheerness became increasingly important, culminating in the early thirties in the 1 thread stocking, the finest possible. Sheerer stockings brought about finer and finer gauge machines, taking the industry from 39 and 42 gauge through 45 and 51 to 66 gauge.

Up to 1925 the American hosiery manufacturer had been mainly engrossed in solving his problems of mass production and distribution. Only a few companies had attempted to approximate the color refinements of the high priced importations from England, Germany and France.

Now beauty and style began to be important to American mass production. And color came into its own. Women, working with manufacturers in the field of sales promotion, saw the need for better styling of the product, for more closely related color merchandising. Color coordination was born. The hosiery industry thus made a valuable contribution and won the right to be called a fashion industry. The hosiery industry originated the idea of the professional stylist, fostered and financed the first field work with retail stores; gave allied industries and retailers the idea of fashion coordination. The color coordination of stockings with dress and shoes was the forerunner of a general movement towards style correlation throughout the textile apparel world.

In 1926 the first color coordination chart came from the hosiery industry. It showed swatches of harmonizing or contrasting fab-

rics and leathers, the color relationship of stocking with coat, dress, shoe and other accessories. It minimized the uncertainties of fashion merchandising.

From that time until today the production and presentation of stocking colors has become a fine art in America. American mass production gradually mastered the subtleties of the expensive French ingrain stocking. Dramatic advertising and promotion presented the stocking story so effectively that American women came to take for granted the wide selection of shades ranging from palest skin tones and off-blacks to deepest browns. All became available at a fraction of the cost of similar importations.

In 1929 when the country found itself plunged into such a depression as men had never thought possible, and when many luxuries were being abandoned for more substantial things, it was a question whether the demand for full fashioned silk hosiery would continue, particularly after the lengthening of skirts in 1932. However, the sheer loveliness and flattering color of fine silk stockings were proof against any vagaries of style and even the pinch of hard times, and through the thirties color and sheerness teamed to make American stockings famous all over the world.

It was in 1940 that the revolutionary entry of Nylon made more stocking history. Although in 1940 every woman was Nylon-conscious and "Nylons" had become another name for stockings, fate stepped in and the demands of war confiscated supplies of Nylon yarn. Again the industry was called upon to adjust its operations. Rayon manufacturers diverted rayon yarn to the hosiery industry for the manufacture of durable wartime stockings. During 1940, 43,000,000 dozen pairs were consumed in the luxury market.

But in 1946, 1947 and 1948 Nylon came into its own again. A new era began in the stocking business. Nylon, the new, man-made fiber, strong yet so fine, made the sheerest stocking, so translucent that the deepest and brightest colors were flattering as never before. Nylon was destined to replace the silk of yesteryear. The use of Nylon in hosiery required a new process in shaping the stocking. Called pre-boarding, it is a process



Stockings were part of every smart bathing ensemble

whereby the Nylon fabric is moulded or set to shape on metal leg forms in high pressure, high temperature steam cabinets. The plastic texture of the Nylon stocking is fully set to permanent shape which washing or stretching does not eradicate. Nylon and pre-boarding, together with improvements in circular knitting machinery, have brought the seamless stocking from the low-priced utilitarian class to the luxury market.

This in brief is the stocking story to date. Nylons, full fashioned and seamless, strong yet unbelievably sheer in a multitude of colors, have helped to give American women the enviable reputation of having the loveliest legs in the world, whilst American-made stockings are the gift most sought after by women the world over. It is a story of which to be proud.

THINGS WE NEVER KNEW UNTIL NOW ABOUT NEW YORK'S FASHION INDUSTRY

KNITTED OUTERWEAR

The Knitted Outerwear industry creates bathing suits, sweaters, polo and basque shirts, knitted dresses and suits, knitted hats and knitted infants' and children's wear among other things. Over 50% of these items are manufactured in New York.

At the turn of the century only eight million dollars worth of this product was made and sold. In 1946, 365 million dollars was the year's volume.

The first knitted wear made in the '90s were theatrical tights for chorines and acrobats, shaker sweaters, jerseys and sweatshirts and cardigans.

Cardigans were named after the Earl of Cardigan who led the "Charge of the Light Brigade" in the Crimean War.

Shaker pullovers were adapted by bicyclists (the craze of the Mauve Decade) and were so-called because they originated in the workrooms of an obscure religious sect known as the "Shakers."

Women first started wearing sweaters in 1910, something for which Betty Grable and Lana Turner can be thankful.

Annette Kellerman started the fashion wearing knit bathing suits and so emancipated women from the "voluminous water overcoat" of the Victorian era.

About 75 percent of the workers in this industry are women.

SHOES

The shoe industry is the fifth largest in the United States. In 1948 American manufacturers turned out 6,736 shoes per minute — a total of 46,000,000 pairs! New York is the largest producer of shoes. Massachusetts is second.

It is estimated that the average woman buys three pair of shoes per year. Last year they spent three billion dollars for footgear!

Shoe fashions keep pace with dress fashions. This year's style trends make bandings a popular detail. High, low, plain or ornamental wedges come to the fore. Skyscraper heels make "her taller than he." Open toes and open backs are smart and healthy.

The wedge shoe did not originate in China. It was originally an 18th Century overshoe with a high wooden sole, worn by English women to traverse the slops and mud of unpaved London streets of that time.

FURS

Ninety percent of all the fur garments made in America are sold between 26th Street and 31st Street and from 8th Avenue to The Avenue of the Americas in New York City. More than 70,000 fur craftsmen are employed in this area, producing about a half billion dollars' worth of furs and fur coats annually.

Originally a fur coat was a mark of wealth and social position. But today the rapid advances in fur manufacture have made fur coats a necessity in every woman's wardrobe.

Curiously enough, World War I wrested the fur coat trade from Paris and Leipzig and transplanted it here (together with century-old secrets of dyeing and finishing). London, which was the great fur trading area of the world lost her supremacy at this time and the world started shipping its peltries to America — to New York.

Americans were fur magicians. They turned rabbit into "leopard" and "ermine"; muskrat into "mink" and "sable"; and then passed laws so that the consumer could not be misled as to the actual content of the fur garment.

Of the 11,000 retail furriers in New York City, the 650 located in Manhattan do one-fifth of the entire fur business of the entire United States . . . a total of over 200 millions of dollars. There are 10 times more furs sold in Manhattan today than were sold throughout the nation at the beginning of the century.

While the volume is ten times greater today than in grandmother's day, fur coat styles have completed a cycle and are basically styled as they were in the gaslight era. Capes and sacques have returned.

THINGS WE NEVER KNEW BEFORE

(Continued)

Grandma's coat used to weigh about 13 pounds of stiffness. Today's furs are usually less than five pounds, light and supple.

Fur breeders rival nature in producing pelts for modern coats. Animals are bred for desired thickness of pelt, markings and even color.

Furs for men are in for a revival in 1948. Aviation garments have given impetus to this new vogue, and fur lined shells of cloth for motoring, spectator sports and aviation are already on the market.

New York manufactures 1,250,000 units valued at over \$500,000,000 this year . . . and it's not all mink, chinchilla or sable by a long shot!

HANDBAGS

The first handbag was piece of string. Early coins were metal or shell discs (Chinese cash, Indian wampum) and were pierced in the center. For easy carrying they were strung and worn as a necklace or girdle.

When kings and lords insisted on putting their portraits on coins, the need for pocketbooks arose. The ancient Greeks invented the drawstring pouch. The first pocketbook.

Medieval dandies (the male of the species) carried the first pocketbooks in silk or velvet trimmed with gold, silver and jewels. They wore these fixed to their belts.

Beaded bags made their appearance in the 17th Century; needlework, a fashionable diversion of 18th Century femininity, as well as netting, crocheting and loomwork were introduced at that time. American seafarers brought back tortoise shell in their clipper ships, and this material was used for frames and ornamentation. At the turn of the century leather was introduced for women's pocketbooks.

More than half of the 600 handbag manufacturers of America are located in New York. The industry produces 68 million bags per year valued in 1947 at 240 million dollars *wholesale*.

The entire world, and even antiquity, contributes its share of handbag materials. Sealskins are gathered in Arctic regions, snakeskins, lizards and alligators are obtained at great risk from Borneo, Formosa and the South Seas. Pythons and cobras from Africa and South America and India. The looms of the ancients give us antique tapestries, embroideries and needlepoint.

The well-dressed woman's wardrobe should contain at least six handbags of different materials to be worn seasonally, and to suit the proper occasion.

The making of handbags is an established course at the Fashion Institute of Technology of New York.

CORSETS AND BRASSIERES

New York supplies more than 50 percent of the nation's annual corset and brassiere needs . . . over \$200,000,000 in New York alone.

The corset industry made the "New Look" possible. They created the nipped waistline effect without bones, steel or rigid lacing. In fact the healthful gentle support of today's foundation garment finds more women wearing them than ever before.

Sixty percent of all women are overweight or lacking in symmetry in the bosom, waist or hips. The industry either corrects or camouflages these defects.

Paradoxically enough it was the corsetless flapper era that brought about the vogue for foundation garments and brassieres. Most women simply didn't have a vertically lined boyish figure and had to wear foundation garments to give them the corsetless look.

Grandma wore corsets that contained hundreds of bones and yards of lacing. The lacing was in the back and she attached the laces to a bedpost or doorknob and pulled as hard as she could. With the result that she had constant "megrimms" and was subject to fainting spells on the slightest provocation.

Ma wore a straight front and front lace corset with garters attached. This prevented the garment from riding up and so did away with the wasp waisted effect. From this she switched to the boyish silhouette of the Twenties when she wore a separate girdle and tight bra.

In the 30's the two way stretch and the introduction of new synthetic fabrics entirely eliminated bones and lacings. The elastic inserts took care of the spread in body circumference (which happens when you sit) . . . a spread that increases surface length from four to eight inches.

Women at work proved that proper foundations lessened fatigue and promoted efficiency.

INFANTS' AND CHILDREN'S WEAR

At the turn of the century most infants' wear was made in the home and children's garments in the main were hand-made. In 1948 the industry in New York consists of over 500 firms employing 50,000 workers and doing an annual sales volume of half a billion dollars.

Where early manufacturers made everything for children from hats to dresses and coats, today's manufacturer is a specialist . . . a specialist who not only makes one type of garment, but in some cases specialized size ranges and price ranges.

The Children's Wear Industry is located between 35th and 38th Streets from 8th Avenue to Broadway.

The development of the one department for children in department stores owes its origin to George Earnshaw, founder of the industry's leading trade publications, who earned the gratitude of millions of mothers and expectant mothers for the many steps and transactions he saved them.

Here's the trade designations for various sizes:

Infant . . . birth to 1½ years; Toddler 1 to 4 years; Child 3 to 6X; Girls 7 to 14; Subteen 10 to 14 and Teen 10 to 16.

JEWELRY

Maiden Lane is internationally famous as a world center of fine jewelers. At one time space on this street was so precious that those who didn't have shops in this downtown area staked out curb space to carry on trade with the public and each other.

Diamonds are the most intriguing part of the jewelry business and New York is the undisputed diamond capital.

The most popular diamond ring is the engagement ring. Once available only to the very wealthy, the discovery of new mines in various parts of the world and modern credit systems have put this sentimental jewel within reach of every betrothed.

The last war re-created the vogue for double ring marriage ceremonies. Eighty percent of G.I. marriages were double ring weddings.

Gold also has its fashions. During the Victorian era yellow gold was the style. 1918 put white gold into fashion prominence. In the 20's manufacturers began to use rose and green gold as well. The Thirties saw tri-tone combinations make their appearance in earrings, cocktail rings and gem-encrusted wrist watches.

There are six metals more precious than gold. These are the "noble metals"—Platinum, Palladium, Osmium, Rhodium and Ruthenium.

The tiny wristwatch of today is not a recent invention. Queen Elizabeth had a number of tiny watches, one of which was described as a small watch to be strapped to the wrist.

Only women wore wristwatches until the Boer War, when a British Army officer found it convenient to strap a tiny watch of his wife's to his wrist. However the vogue didn't take until the First World War when the effeminate stigma was entirely wiped out by fighting men who wore them.

The birthplace of jewelry fashions is in New York City. Opening night at the Diamond Horseshoe at the Metropolitan and the Horseshoe Ball are but two of the functions eagerly scouted by fashion jewelry houses.

The art of gold plating has taken costume jewelry out of the hands of a select few and has permitted every social strata to have its share of this type of adornment.

LEATHER GLOVES

The glove mart is situated between 5th and Madison Avenues, between 34th and 40th Streets. Only 5 percent of the gloves are manufactured in New York City, and 95 percent are made in Fulton County — called "the County" . . . and looked upon as a suburb of New York City.

Gloves were manufactured in Fulton County in Colonial times from deerskins obtained from the Indians. The skins were made into mittens for home consumption, but in 1825 wagon loads of gloves and mittens were being shipped to New York for sale.

At the time of the Civil War, 80 percent of the inhabitants of Fulton County were in the glove trade.

Glove making is a father-to-son artisanship, with special skills passed down through a single family for generations.

In early days glove makers rode to their work in carriages supplied by the manufacturers and wore silk hats, frock coats and hard glazed dickies (often we suspect, pinned to red flannel underwear). The craft today is still a proud one and they keep it thus by apprenticing only enough youngsters to match their own death rate.

As fathers and sons cut gloves, wives and daughters sew them.

It takes two years to train an apprentice, and he must pass the rigid standards of the Chief of Apprentices before he is given his certificate and union card at a public ceremony.

Dress gloves are individually cut by hand. The cutter must have an eye for texture, color and skin defects. After cutting the leather is fully stretched by pulling to the exact size and width. This is a process that has come down over centuries and has never been improved upon.

Here's where some of the leading leathers come from. Pig, deer and cabretta skins from South America and Mexico; Black hair mocha and other sheepskin from British, French and Italian African possessions; White and red hair mochas and jeddas from Arabia; South Africa, China, Turkey, Denmark and Central Europe ship sheep, goat and lambskins to Fulton County.

During the war Fulton County made 150 different types of gloves and mittens for service branches. They made over 200 million pairs of leather gloves for the various branches.

Today Fulton County is making Classic Slipons of impeccable finish, Pique Sewn Mousquetaires for dressy daytime wear, Shorties of pig, cape and chamois for sports, long white 20 button Mousquetaires for brides and all those other smart ideas you'll see in New York's better shops.

RAINWEAR

The first raincoat was a coat of oil or fat that the aborigine used on his skin to shed pelting raindrops. A few thousand years later, resins and oils were used to treat fabrics and make them waterproof.

The modern raincoat was invented by Charles Mackintosh, who used a rubber base to waterproof his fabric. His name became synonymous with rainwear of the 19th Century.

The late World War developed new styles in rainwear. Rubber was eliminated and cottons, silks, rayons, wools and Nylons were developed that were light in weight, without bulk yet impervious to moisture. These wartime developments led to peace-time fashions. Styles, too, changed and the shorter, active-wear type of garment became highly popular with men and women alike.

Rainwear today is so finely styled that raincoats are worn for rain or shine purposes. Style in rainwear is as important as style in ready-to-wear . . . and as varied.

The rainwear industry is concentrated from 23rd Street to 42d Street and from 9th Avenue to 5th Avenue. It produces about 90% of the women's and children's rainwear sold in America.

MILLINERY

If you think women's hats of today are startling consider the 18th century when coiffures were topped with miniature battle-ships, temples of Cupid and what have you.

Bobbed hair killed the wire hat frame business and gave rise to the vogue for felt bodies. Formerly hats on frames were made in sizes to fit various hair-do's. Today headsizes in felts, straws and other materials are more or less standardized with the 22 inch headsize as the mean proportion.

Women buy 80,000,000 hats annually. 60 percent of these are designed and manufactured in New York City.

The right hat will make any woman look prettier than she actually is. It emphasizes her good points and hides her faulty ones.

Top designers still use Paris as a source of fashion inspiration, but the Paris originals are modified, altered and changed to suit American tastes, so that the original and the copy cannot be called identical. American copies generally have better, cleaner colors, better felts and straws, and less ostentatious trimming than the foreign originals.

In Europe, women dining or drinking without hats in public places are subject to being accosted by men. The well groomed, respected woman in America always enhances her appearance and her social standing by appearing hatted at all social functions.

COSMETICS

New York's cosmetic industry was originally developed for men. Colonial daredevils wore powdered wigs, scent and rouge. The first perfume in America was manufactured by Dr. Charles Hunter at Newport. It was the famous Cologne No. 6.

The first perfume advertisement in New York was a skin lotion advertised by Mrs. Edwards in the early 18th Century. The prized Stiegel Glass collected by antiquarians and museums originated in William Stiegel's factory for making scent bottles.

Among the first testimonial ads for cosmetics were the endorsements of Adelina Patti, famous diva and beauty.

Just before the Civil War a stigma was attached to males who used cosmetics. Martin Van Buren is said to have lost his chance for a second term as President of the United States when Congressman Ogle exposed the fact that his dressing table contained "Double Extract of Queen Victoria Corinthian Oil of Cream," "Concentrated Persian Essences" and "Extract of Eglantine." Van Buren was laughed out of the Presidency.

The First World War brought about a renaissance of toiletries for men, when the soldiers needed soaps, lotions and powders for sanitary and comfort reasons.

V. Chapin Daggett discovered that white mineral oil was an ideal base for face creams. By 1900 his discovery made cold cream a must in every boudoir in the nation.

Charles Nestle gave the first permanent wave in 1906. He charged \$1,000.00 for it.

Lipsticks and eyebrow make-up did not come in metal containers until these were designed by Maurice Levy in 1915.

Paris perfumes were reintroduced to America by returning doughboys. The increased use of perfumes raised the purchases from \$16,000,000 in 1914 to \$82,000,000 in 1918. In 1945 American women spent \$805,000,000 on glamour aids.

FABRICS

American shipping supremacy in the early days of the Republic owed its success in the main to the cargoes of silk that were carried from the Orient in her Clipper bottoms. At the turn of the century the Silk Center of the world was located between Canal, Spring, West Broadway and Broadway. Here 150,000,000 dollars changed hands annually. Today the silk center is located between 7th Avenue and Broadway from 34th to 42nd Streets, and its billions of dollars of trade encompasses man-made rayons as well as the natural silk.

FABRICS (continued)

Silk Dresses were grandma's Sunday best . . . and she generally wore it for years. Today's rayon and Nylon permit granddaughter to have a closet full of "silk" dresses and drawers full of underwear, hosiery and negligees of the same materials.

In 1929 this country produced 597 million yards of silken (natural) cloths and 135 million yards of rayon. Today the silk production is negligible but in 1948 New York City produced and distributed for the dress trade two and a quarter billion yards of rayons.

This yardage included more than 20,000 different designs, many the work of world famous artists.

New York has over 600 distributors of rayon and silk fabrics in Manhattan alone, supplying billions of yards of material to all branches of the industry.

↑ ↑ ↑

The Wool Textile Industry's growth parallels New York's development as a cultural and manufacturing center. The American apparel wool textile industry is the world's largest, most modern and most efficient. A contributing factor to this leadership is New York City's own pre-eminence in the arts of fashion and design, as well as in the manufacture of ready-to-wear clothing, in which it leads not only the country but the world.

The American wool textile industry began expanding in the general industrial growth after the war years of 1861-65. The McKinley Tariff Act of 1889 resulted in the removal here of European mills which had previously exported their products to the United States. By 1897—the year before Greater New York came into being—more than 90 per cent of American requirements for wool fabrics were being supplied by our own mills.

The American people, per capita and as a nation, consume more raw wool than any other country and annually spend more money for clothing than has ever been spent by all of Europe in a single year. No other country in the world even approaches the United States in advertising wool textiles by brand names, thus making the fabric as important as the garment into which it has been made.

The United States is one of the world's largest users of wools. Although we rank third in the world market we have to import 20% of wool stocks to meet our requirements.

The woolen industry in America was in existence when Columbus first set foot on these shores. It flourished until the War of 1812, when blockades and embargoes cut off wool, sheep and machinery. Then America started to go to work in earnest. Fifty years later she was the world's fourth largest producer.

The woolen industry was responsible for the rapid growth of New England factory towns. Water power drove the machinery of the first mills, and sheep could graze on rocky New England hillsides. The advent of electricity and steam enabled other parts of the country to take over the manufacture of woolen fabrics. However New York and the metropolitan area is the center of sales and the designing of woolen fabrics for both men's and women's wear.

Wools and wool by-products serve many industries besides the fashion field. Lanolin, a product consisting of wool fat, is used for cosmetics and medicines. The field of medicine, particularly endocrinology, has taken several products of wool-producing animals to rejuvenate, to remedy glandular disturbances and to otherwise improve public health.

EDUCATIONAL

New York City has a Needle Trades High School which trains public school graduates into the trained artisan category.

It also has the Fashion Institute of Technology, partly supported by the Board of Education and partly by the Educational Foundation of the Apparel Industry. This college provides technical

training for talented people, and is a working laboratory for research and experiment in the fashion field. Its status in the needle trades is comparable to M.I.T. or Carnegie Tech to hard lines.

The school offers two major sequences; one in the apparel, millinery and textile fields, the other in scientific management, industrial engineering as well as cultural and academic courses in Sociology, Psychology, Economics and Labor Relations.

One hundred students are admitted each semester. Leaders in the industry such as Morris W. Haft, one of the original founders of the institute, raise several \$800 scholarships which are annually awarded to needy but worthy students. Tuition is free to all undergraduates.

Part of the program insists that students work and they learn. This is worked out of a five weeks rotating program. Five weeks of theory coupled with five weeks of practical application.

Cooper Union is another famous fashion institution in New York. Its graduates include Samuel Gompers, Howard Christy Chandler and many others who have contributed much to the fashion industry. It has one of the most complete fashion libraries and museums in the world. These sources are open to all. The Museum for the Arts of Decoration has one of the world's greatest textile collections and boasts over 12,000 visitors a year.

New York City has over 35 recognized schools of private or semi-private nature devoted to the apparel arts. It has 17 museums and public galleries as sources of fashion information as well as the world renowned New York Public Library, ranked second only to the Library of Congress.

SLIDE FASTENERS

The first slide fastener was invented by Whitcomb Judson in 1891 as a "clasp locker and unlocker for shoes." He saw it only as a novelty and sold out his interest to a corporation lawyer, Col. Lewis Walker.

Walker raised capital and developed new ideas in slide fasteners. These were peddled from door to door, and buyers of the novelty fastener were often subject to drafts and exposure.

Walker employed a Swedish engineer, Gideon Sundbach, to solve the "pop-open" problem. Sundbach developed the modern zipper and the precision machinery to make it.

The First World War popularized the zipper money belt, and many a returning doughboy came back with a head full of ideas of new uses for this fastener. The universal use of this fastener for all sorts of apparel from coats and undergarments to galoshes brought about a new word in the English language—"zipper."

NEGLIGEE AND LINGERIE

Grandma's undergarments were made at home. Since her underthings were generally made of cotton or linen, the infant industry which sprang up at the turn of the century became known as the "White Goods Trade."

The original manufacturing district for the industry was located between West Broadway and Broadway between Walker, Lispenard, Canal, Wooster and Mercer Streets. (The latter two being named after the products used in the industry.)

The fall of the silk market in 1912 put luxury underthings within the budgets of almost all economic groups.

In 1930 the industry migrated to the ladies undergarment center, a district bounded by Fourth Avenue to Fifth from 30th Street to 35th Street.

The increased production of synthetic textiles has greatly enhanced the creation and sale of styled undergarments and negligees. 75% of all undergarments and negligees are made in New York City. This totals over 300 million dollars annually.

There hasn't been a strike in this industry in the past 15 years. Believe it or not it is the practice of the International Ladies' Garment Workers' Union to invite employers as week-end vacation guests at the union's vacation resort!



1. At the piece goods house bolts of fabric begin the long journey that results in finished garments.



2. Designers "create" styles, picture them in sketches, and then transform them into first "fittings."



3. The pattern makers reduce the muslin "fittings" to the set of patterns in the basic size of the "line."

THE MAKING OF A GARMENT

Key steps in the manufacture of fashion apparel are shown in the accompanying photographs on these pages.

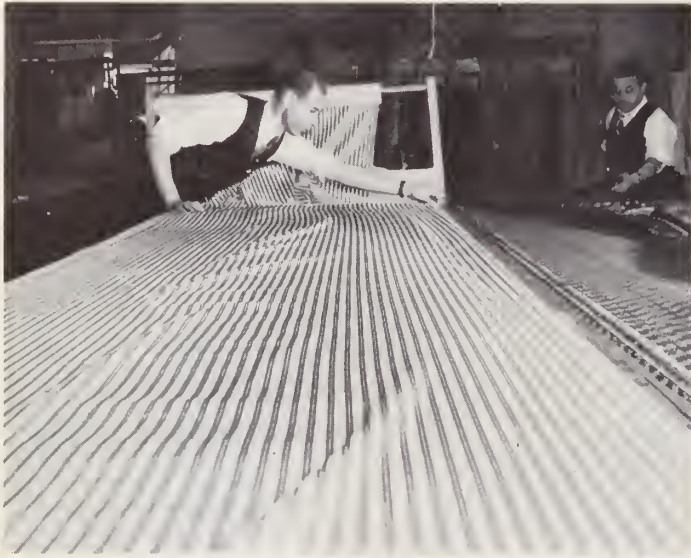


4. Sets of patterns in other sizes in the "line" are derived by grading all parts of the basic-size patterns.

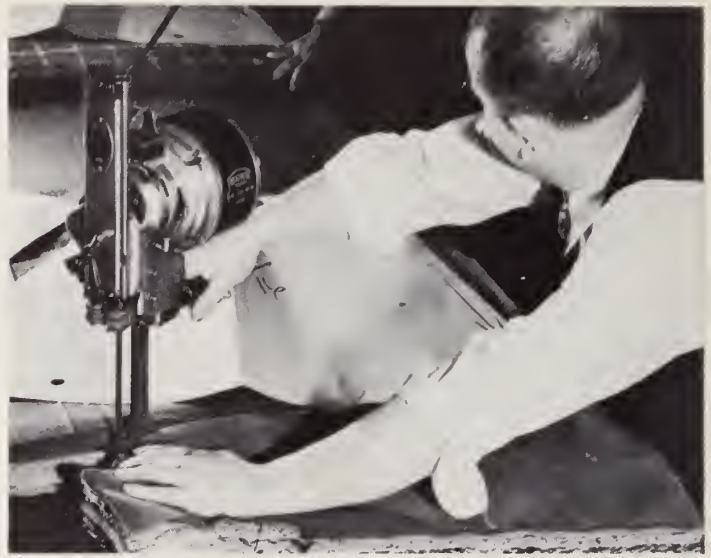


5. On a minimum yardage of fabric-wide paper, the marker traces patterns of all parts to guide cutting.

(continued on next page)



6. Stretchers "pull up" as many as 300 plies of fabric in preparing the "lay" for cutters.



7. Cutters maneuver powerful electric cutting machines to "chop out" garment parts from multi-ply "lays."



8. Assorters separate the many layers of the "lay" into "bundles" of garment parts of the same size.



9. With treadle-controlled electric sewing machines, operators stitch together the parts of each garment.



10. All sewing that cannot be done by machine, like attaching buttons and trimmings, is "hand-finished."



11. Creases are removed from garments with pressing machines that force live steam through the fabric.



12. Seams are "opened" and smaller parts of the garment are "underpressed" with hand-controlled irons.



13. Cleaners use small, snipping scissors to remove excess threads, and cleaning fluid for spot-cleaning.



14. To check on correct fit, workmanship, and color are only some of the tasks of the final examiners.



15. Guided by orders from buyers, shipping clerks box the garments for shipment throughout the nation.



16. The flow of work among the shops and showrooms of the industry is speeded by 24-hour trucking.



17. Showroom — where manufacturer and buyer meet, one to display his styles, the other to place orders.



Constant Inspiration from the World's Great Artists . . . whether it be a Renoir masterpiece or an Italian primitive, New York's Fashion Creators have as their constant source a treasury of the world's best art



The outline of the feminine silhouette is a spectacle interesting and always changing. It's *FASHION*, characterizing times more than generals who won wars during the same period.

AS FAR AS I CAN REMEMBER . . .
A SERIES OF LITHOGRAPHS BY VERTES



1899: *The first silhouette I remember is naturally that of my mother. From my baby bed I could see her when, having kissed me goodnight, she stepped out of my room.*



1900: The silhouette is very dignified. It looks as if the lady had swallowed her stomach—and pushed it backwards.



1906: Beautiful petticoats are falling over ugly high button shoes.



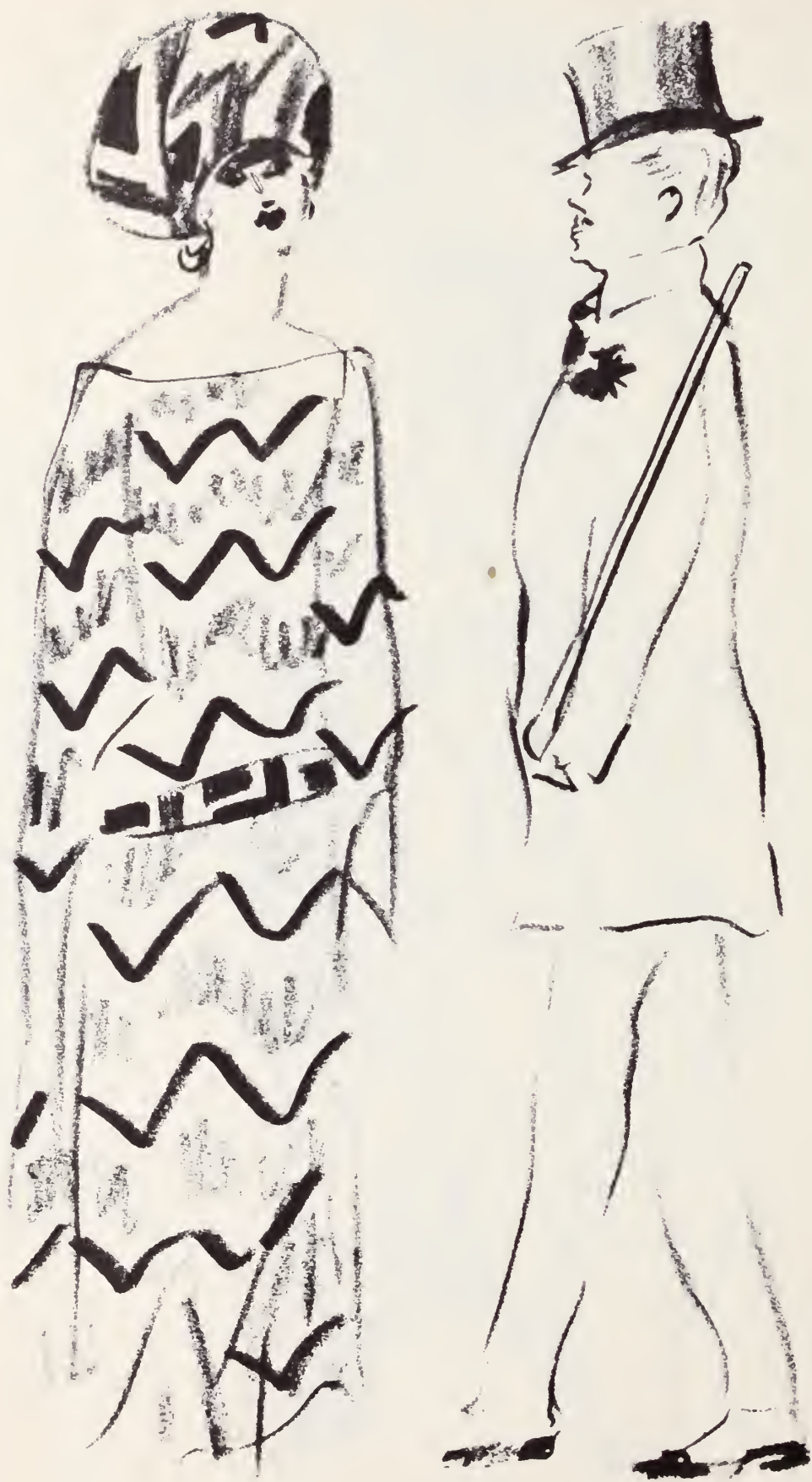
1907: *How sad!!!*



1908: *Emancipation is on its way. You hear much about suffragettes.
A Mrs. Pankhurst is making headlines.*



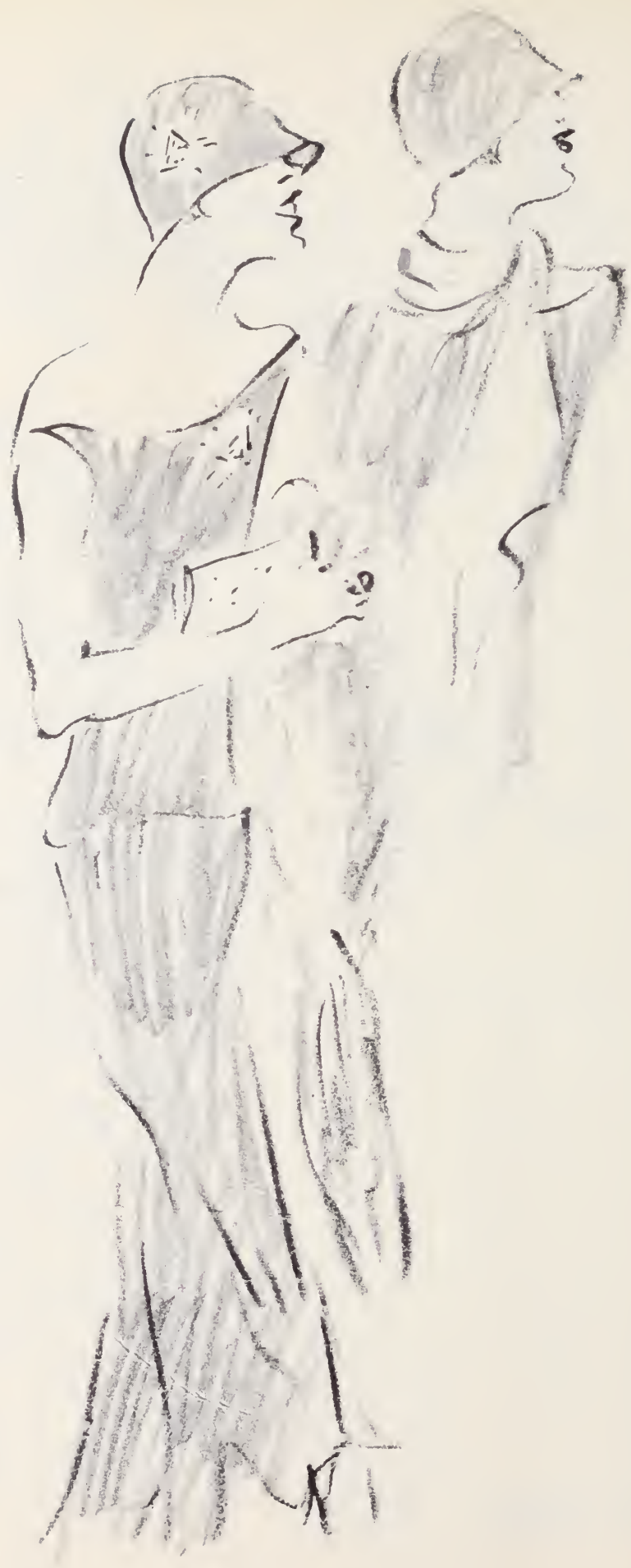
1910: A Parisian "grand couturier" is sending
her mannequins to the races in Auteuil and Longchamp wearing the "jupe culotte".



1912: Diaghilev's Russian ballets influence . . .
you see women in costumes of rajahs and princes of the Russian and Persian legends.



1913: Mlle. Firzane, a famous French actress, is showing a new attitude: the advancing stomach.
This position is adapted by women over the whole world.



1924: At this time the waistline is sliding down and women are having their hair cut. The elegant woman looks like a warrior, her "cloche," like a steel helmet, hiding her eyes.



1926: "Tell me more stories, grandma . . . !"



1926: "You are beginning to grow up . . . Next year we'll cut your hair and shorten your skirt . . ."



1930: American girls just arrived in France
are making sensation with their hats pushed backwards. . . .



*It is for the first time that America
has her word in fashion. . . .*



1929: The "beret basque"
is king — you see it on all heads
especially in Deauville and
at the Riviera. Very often this
four franc beret is adorned
with a 40,000-franc diamond brooch.



1928: A little bit more hair . . . bangs are a great success. . . .




1940: "My little hat isn't funny any more. . . ."

1944:




1946:

The padded shoulders
had a very long life
. . . the "New Look"
has finished them. . . .



1937: Just before World War II
a French modiste is launching
a little doll hat — which women
love the world over. Grand-
mothers are wearing it as
well or not so well as young girls



1943: The first pictures coming out of
Paris during the German occupation are
showing outgrown hats and turbans —
large enough to make the victor nervous.



1945: During World War II "being sloppy" was very stylish . . .



1947: *La guerre est fini! The war is over!*



1948: *This was the New Look . . .*

TREASURES
of
ART
and
FASHION

from the
Metropolitan Museum
of Art



Painted by John Singer Sargent



Painted by John Singer Sargent



Painted by William M. Chase



Painted by S. Seymour Thomas



Painted by John Singer Sargent



Painted by John Singer Sargent



Painted by James Abbott McNeill Whistler



Painted by William M. Chase



DO YOU REMEMBER
... when the "bob" was popular?



... when our grandmothers braved the
ocean in the bathing suit shown above?



... when a hat was a work of
infinite craft and artistry?



... when Maude Adams was
the darling of Broadway?



... when people really
dressed to go to the races?



... when Valeska Surratt exemplified
the Gibson Girl figure?



**RULES
OF THIS TAVERN**

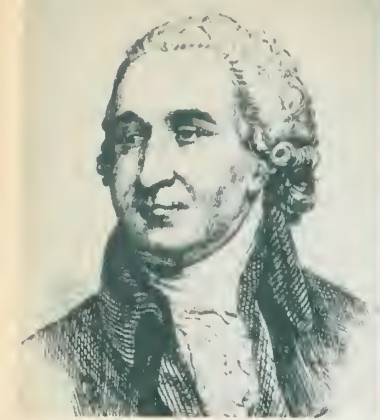
Four pence a night for Bed
Six pence with Supper
No more than five to sleep
in one bed
No Boots to be worn in bed
Organ Grinders to sleep in
the Wash house
No dogs allowed upstairs
No Beer allowed in the
Kitchen
No Razor Grinders or Tinkers
taken in

DO YOU REMEMBER ...

*New York and its fashions at the
turn of the century? ... and do
you remember ...*

*when the messenger boys acted as
escorts to unaccompanied ladies
visiting theatres in the '90's ...
and when taverns frowned upon
gentlemen who wore their boots
to bed?*

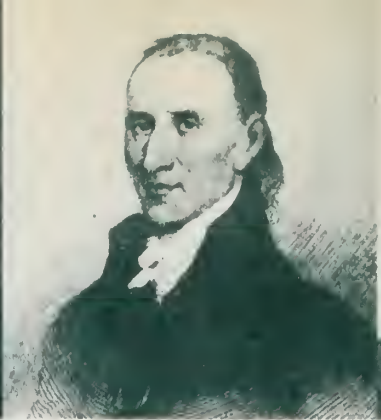




J. A. Duane — 1784-89



De Witt Clinton — 1803-07



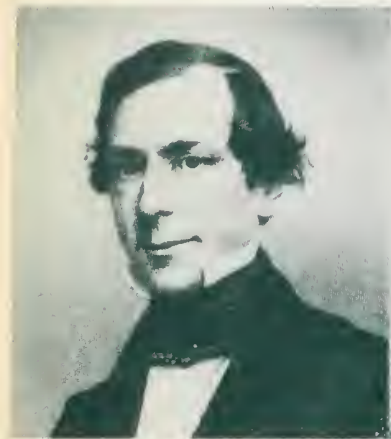
Marinus Willett — 1807-08



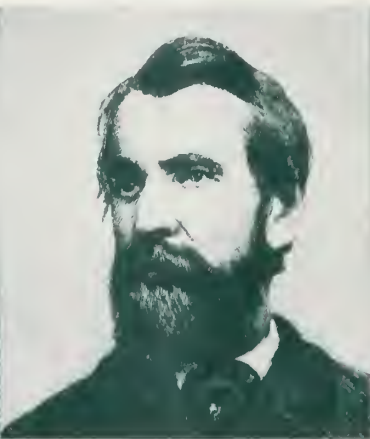
Philip Hone — 1826-27



Walter Bowne — 1829-33



Fernando Wood — 1860-62



A. Oakley Hall — 1869-72



Smith Ely — 1877-78



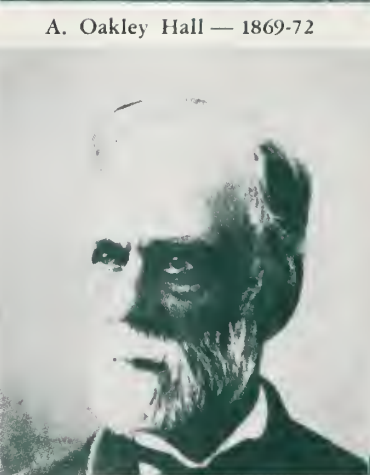
Edward Cooper — 1879-80



William R. Grace — 1881-82



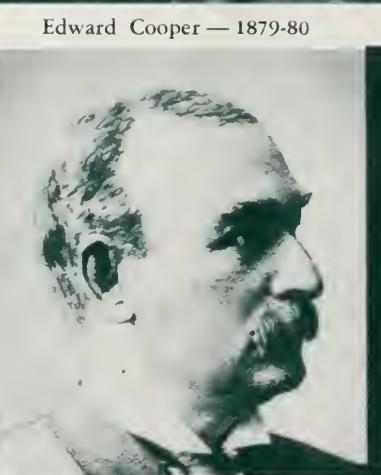
Franklin Edson — 1883-84



Abram S. Hewitt — 1887-88



Hugh J. Grant — 1889-92



Thomas F. Gilroy — 1893-94



William L. Strong — 1895-97



Seth Low — 1902-03



George B. McClellan — 1904-09



William J. Gaynor — 1910-13



John Purroy Mitchel — 1914



John F. Hylan — 1918-25



James J. Walker — 1926-32



Joseph V. McKee — 1932



John P. O'Brien — 1933



Fiorello H. LaGuardia — 1934



Peter Stuyvesant
In the Days of the Dutch



Robert A. Van Wyck
First Mayor of Greater New York

PAST MAYORS OF NEW YORK

Name	Terms	Name	Terms	Name	Terms	Name	Terms
Thomas Willett	1665	Philip French	1702-03	Jacob Radcliff	1815-18	T. Coman (Acting)	1868
Thomas Delavall	1666	William Peartree	1703-07	Cadwallader D. Colden	1818-21	A. Oakley Hall	1869-72
Thomas Willett	1667	Ebenezer Wilson	1707-10	Stephen Allen	1821-24	William F. Havemeyer	1873-74
Cornelius Steenwyck	1668-70	Jacobus van Cortlandt	1710-11	William Paulding	1825-26	S. B. H. Vance (Acting)	1874
Thomas Delavall	1671	Caleb Heathcote	1711-14	Philip Hone	1826-27	William H. Wickham	1875-76
Matthias Nicolls	1672	John Johnson	1714-19	William Paulding	1827-29	Smith Ely	1877-78
John Lawrence	1673	Jacobus van Cortlandt	1719-20	Walter Bowne	1829-33	Edward Cooper	1879-80
William Dervall	1675	Robert Walters	1720-25	Gideon Lee	1833-34	William R. Grace	1881-82
Nicholas De Meyer	1676	Johannes Jansen	1725-26	Cornelius W. Lawrence	1834-37	Franklin Edson	1883-84
Stephanus Van Cortlandt	1677	Robert Lurtig	1726-35	Aaron Clark	1837-39	William R. Grace	1885-86
Thomas Delavall	1678	Paul Richard	1735-39	Isaac L. Varian	1839-41	Abram S. Hewitt	1887-88
Francis Rombouts	1679	John Cruger	1739-44	Robert H. Morris	1841-44	Hugh J. Grant	1889-92
William Dyre	1680-81	Stephen Bayard	1744-47	James Harper	1844-45	Thomas F. Gilroy	1893-94
Cornelius Steenwyck	1682-83	Edward Holland	1747-57	William F. Havemyer	1845-46	William L. Strong	1895-97
Gabriel Minvielle	1684	John Cruger, Jr.	1756-66	Andrew H. Mickle	1846-47	Robert A. Van Wyck	1898-1901
Nicholas Bayard	1685	Whitehead Hicks	1766-76	William V. Brady	1847-48	Seth Low	1902-03
S. van Cortlandt	1686-88	David Matthews	1776-84	William F. Havemeyer	1848-49	George B. McClellan	1904-09
Peter Delanoy	1689-90	James Duane	1784-89	Caleb S. Woodhull	1849-51	William J. Gaynor	1910-13
John Lawrence	1691	Richard Varick	1789-1801	Ambrose C. Kingsland	1851-53	Ardolph L. Kline (Acting)	1913
Abraham de Peyster	1692-94	Edward Livingston	1801-03	Jacob A. Westervelt	1853-55	John Purroy Mitchel	1914-17
Charles Lodwik	1694-95	De Witt Clinton	1803-07	Fernando Wood	1855-58	John F. Hylan	1918-25
William Merrett	1695-98	Marinus Willett	1807-08	Daniel F. Tiemann	1858-60	James J. Walker	1926-32
Johannes De Peyster	1698-99	De Witt Clinton	1808-10	Fernando Wood	1860-62	Joseph V. McKee (Acting)	1932
David Provost	1699-1700	Jacob Radcliff	1810-11	George Opdyke	1862-64	John P. O'Brien	1933
Isaac de Reimer	1700-01	De Witt Clinton	1811-15	C. Godfrey Gunther	1864-66	Fiorello H. LaGuardia	1934-45
Thomas Noell	1701-02	John Ferguson	1815	John T. Hoffman	1866-68	William O'Dwyer	1946-



*Men's Fashions
in the Old Days*

THE MEN'S AND BOYS' CLOTHING INDUSTRY

In 1947, over 35% of the national output of men's suits and 95% of all boys' clothing produced in America, was manufactured in New York City. These figures tell a story, a tale of how one city today quarters the nucleus of one of the nation's top industries. The history of the Men's and Boys' Clothing Industry is bound up inseparably with the history of New York City and of the country. How did it begin? What were the factors which contributed to its development? To answer these questions is to trace the Industry from its inception more than 100 years ago, to chronicle the events that have produced New York's present day half billion dollar men's clothing industry.

In the early 19th Century, there was no such thing as "ready-made tailored clothing". The Men's and Boys' Clothing "market" in those days was non-existent. When a man felt the need of a suit or coat, he would buy the cloth and have it cut and sewn together by hand by a "tailor."

The War between the States created a sudden and enormous demand for ready-made military clothing. With the invention of the sewing machine in 1846, a reasonable facsimile of mass production was approached for the first time. The lure of government contracts hastened the building of many new factories, and the Industry's productive capacity took a giant step forward. After the War, there was an immediate need for the large-scale manufacture of civilian clothing to outfit the hundreds of thousands who had discarded the Blue and Gray. It was during the late 1800's that New York City emerged as the pace-setter in the manufacture of ready-made clothing, a leadership it has never relinquished.

At the turn of this Century, the Industry had already been established in New York City. It had already assumed a role of economic importance in a metropolis destined to become the world's largest and most thriving community. Employing upwards of 40,000 . . . with an annual sales volume of more than \$100,000,000 . . . many of the industry's most prominent concerns flourished in the Empire City.

Despite its advancement, the Industry was still in the neophyte industrial stage. Wages were low, hours of work pitifully long and factory conditions sub-par. In the fashion department, the early Twentieth Century produced a generation of Victorian male dressers. Styles were ultra-conservative, with black and dark blue the standard colors. Imagination in the design of men's clothing was still in the cradle stage.

1900-1914 saw continued prosperity for the Industry in New York. With the increasing national acceptance of ready-made clothing, the Industry acquired new economic stature . . . working conditions gradually improved. At the same time, the City enhanced its growing reputation as the center of the medium and high-priced men's clothing market. In the boys' trade alone, about 90% of the Industry was concentrated here.

Labor and Management

Beginning with the founding of the Amalgamated Clothing Workers Union in 1913 by Sidney Hillman, the first real effort

was made to unionize the clothing industry. Because of the then highly seasonal nature of the industry, a labor agreement would hardly endure beyond one short season, only to be followed by a strike or lockout before the beginning of the next season. Many factors were responsible for this situation. The employer and the worker, both anxious to stave off the inevitable layoff at the end of the far too short season, would make private deals for longer hours and shorter pay to inveigle buyers to this City and away from the then outside non-union manufacturers from which the New York manufacturers suffered destructive competition. As a result, when the inevitable layoffs did come, wage scales were down and the hours went up to where they were when the last strike occurred. Thus each season commenced with a strike to bring back the union conditions which were won by the strike before.

In the meantime, the Amalgamated Clothing worker widened the scope of its organizational activities to include other clothing areas in the country and succeeded in unionizing a large part of the industry. Fortunately, for the clothing industry there were in 1924 men of vision both in the union and among the manufacturers to rise to the opportunity, the Union, led by Hillman, the manufacturers led by Drechsler, Julius Levy, the late Charles D. Jaffee, Wm. P. Goldman, Isidore Grossman and others. These leaders among the manufacturers founded the New York Clothing Manufacturers Exchange in June 1924 and successfully completed negotiations with the Union, resulting in the first collective market agreement which, to this day through good times and evil times alike, has endured without the economic loss incident to strike, lockout or stoppage of any kind. This achievement is a tribute to the leadership of the Exchange, and to the leadership of Mr. Louis Hollander and Mr. Tony Froise co-managers of the New York Joint Board, Mr. Murray Weinstein, head of the cutters union, and their respective staffs.

Conversion and Trends

World War I called for the first major conversion from the production of civilian garments to military clothing. At that time, annual production of men's and boys' clothing in this city had climbed to more than \$200,000,000. When the doughboys returned in 1918-1919, the accent in men's clothing had begun to shift to comfort and looser-fitting garments. In an athletic-conscious nation, the demand for sportswear grew enormously. The golf-suit with matching knickers became a favorite weekend outfit . . . the standard blue serge "Sunday Suit" disappeared gradually . . . business suits assumed softer lines in design and afforded greater comfort . . . lightweight tropical worsteds were introduced for summer wear . . . and even that perennial standby, the detachable starched collar, rapidly lost ground in favor of the soft attached collar. The Industry recognized the trend was toward comfort—the beginning of an era of sportcoats and slacks. New York City retained its style leadership by producing more sport clothes than any other market in the United States.

A Few Whys and Wherefores


Since the large-scale production of ready-made clothing was first launched in the United States, New York has continued to show the way as the nation's busiest and wealthiest market. The bulk of America's leading manufacturers are located here. Their workers are housed in light, airy, sanitary fireproof buildings. The country's largest woolen mills maintain New York sales offices.

Trade Press

Serving the Men's and Boys' Clothing Industry are five major publications whose combined circulation exceeds 75,000. Daily News Record (the official trade newspaper) and Men's Wear (a semi-monthly magazine) are both published by Fairchild, Inc. Men's Reporter (a monthly magazine) is published by Reporter Publications. Apparel Arts (also a monthly) is published by Esquire . . . and Boys' Outfitter is the organ of the Boys' Clothing and Apparel Industry, published by Boys' Outfitter, Inc. All of the aforementioned maintain New York headquarters and have done an outstanding job in keeping the trade well-informed on the activities and trends in the Industry and its allied fields.



The Fifth Avenue Building at Fifth Avenue and Twenty-third Street as it appeared in 1898, and which then, as now, housed the showrooms and offices of many of America's leading clothing and apparel manufacturers.

Presenting a panorama of men's fashions as worn by the well-dressed gentlemen of New York during the gas light and horse-car era. 



This was Fifth Avenue and 42nd Street during the days of silk hats and frock suits.

Dress Styles — 1898



The Charlie Chan hat-coat ensemble. If he ever takes his helmet off have your quail gun ready.



An Ellis Island model. In the suitcase he's carrying a change of whiskers.



The maternity coat—for expectant fathers.



A high waisted idea for trackwalkers on the scenic railway.



Overcoats with yoke all around . . . for the man who works like an ox—some Yoke!



What the well fed man will wear.



Something simple for boating in Central Park.



A coat with Chinchilla collar to match most moustaches.



The villain steps out in his soup and fish—but where's the soup?



For bankers . . . pre-Alcatraz.

Dress Chart — 1948

	OCCASION	JACKET	WAISTCOAT	TROUSERS	SHIRT	COLLAR
INFORMAL DAY DRESS	For street, business and general town wear.	S. B. or D. B. Lounge model. For Summer wear, white or light tropical weight fabrics.	S. B. to match jackets. Many men are going without vests.	To match jacket. Cuffed bottom.	Plain or patterned. White or color to taste.	Regular point, square point, button down, wide-spread or tab.
SPORTS AND COUNTRY WEAR	Active and spectator sports, general country wear.	Two or three button S. B. in Shetlands, tweeds, chevats, gabardine, etc.	To match jacket or contrast. Tattersalls, light sleeveless pullover.	To match or contrast with jacket. Grey flannel slacks.	Regular negligee or sport type.	Open, convertible or negligee type.
EVENING WEAR	Dances, theatres, dinners, receptions, weddings.	Black tailcoat: S. B. or D. B. dinner jacket — black or midnight blue. White or color for cruise or Southern wear.	White pique or marcella with tailcoat. With dinner jacket, washable white; also black silk. Cummerbund matching tie for Southern wear.	To match jacket. Braid same as lapel facing. Two braids for tails; one for dinner jacket. Black for cruise wear.	Stiff basam and cuffs of pique or marcella. With dinner jacket, stiff or soft pleated.	Bald wing. With dinner jacket, wing or fold-over.
FORMAL DAY DRESS	Weddings, formal occasions.	Cutaway or English walking in black or oxford.	Black, white, grey or cream in S. B. or D. B.	Black and white or black and grey stripes or neat checks. Straight bottom.	Plain white or neat stripes. Stiff or soft pleated.	Fold-over or wing.



The cause of the saying, "Save the women and children first."



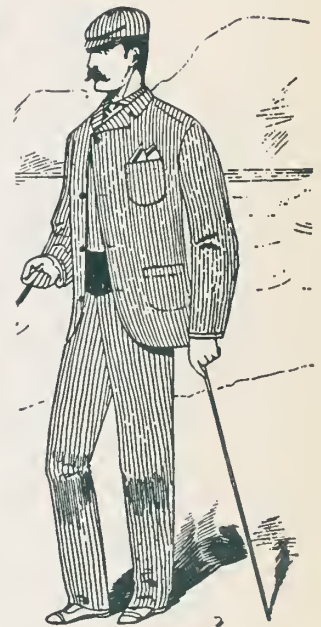
This is an overcoat—and we're glad it's over.



One of the bad checks handed out by drummers of the period.



One more button and you could throw away the coat and wear the buttons.



The one button cummerbund beach ensemble. Just the thing to wear to a tidal wave.



The tailor forgot to allow for hiccoughs.



Two suit models especially designed for worst enemies.



We like the severe simplicity of this one. But where are the naughty cartoons?



The cause of a decline in the popularity of tennis.

From Men's Reporter, August, 1948

CRAVAT	GLOVES	HOSE	FOOTWEAR	HEADWEAR	OVERCOAT	JEWELRY
In stripes or all-over patterns to match or contrast with shirt. Bow Tie to taste.	White chamois, smooth or rough grained leathers in slip-on or button model.	Plain or patterned in colors to blend with shirt and cravat.	Black, brown or tan to coincide with suit color.	Felt snap brim or homburg in suiting color. Stiff or body strow for summer.	Single or double breasted. Covert cloth, Chesterfield, guards, box or rogellan.	Cuff links with matching key chain, tie and collar holders.
Silk or wool four-in-hand or silk scarf.	String or knitted.	Wool or lisle patterned or plain in half, quarter or onkle length.	Wing tip or toe cap model.	Snap brim felts or body strows. Semi-tyroleon or telescope crowns.	Tweed or camel hair. Reversible. Three-quarter length covert.	Sport motifs.
White Bow matching shirt bosom . . . with tailcoat wear. With dinner jacket, black or midnight blue satin.	White kid or buck.	Black or midnight blue silk, plain or clocked.	Brown, white or brown and white brogues. Brown moccasins.	With tailcoat — silk or opero. With dinner jacket, opero, or black or midnight blue homburg.	S. B. or D. B. block or midnight blue.	Matched studs and links in precious or semi-precious stones or metals.
Four-in-hand or ascot in block or combinations of block, grey and white in neat effects.	Grey, white or chamois color.	Block or dark grey silk or lisle.	Black patent leather. Black oxfords with spots or cloth top shoes.	Black silk.	Oxford or block Chesterfield.	Cuff links of precious or semi-precious stones or metals. White pearl scarf pin.



Summer costume of the gay ninety period.



Youthful fashion of the "Arrow Collar" era



Sunday formal of yesteryear



Business attire in the "stiff and starchy" days



Do you remember when the Flat Iron Building (23rd St. and 5th Ave.) was opened in 1902?



Do you remember when the old Madison Square Garden was located at 26th Street and Madison Avenue?



CROSSING BROOKLYN FERRY

(excerpt)

1

Flood-tide below me! I see you face to face!
Clouds of the west — sun there half an hour high — I see you
also face to face.
Crowds of men and women attired in the usual costumes, how
curious you are to me!
On the ferry-boats the hundreds and hundreds that cross, re-
turning home, are more curious to me than you suppose,
And you that shall cross from shore to shore years hence are
more to me, and more in my meditations, than you might
suppose.

2

The impalpable sustenance of me from all things at all hours
of the day,
The simple, compact, well-join'd scheme, myself disintegrated,
every one disintegrated yet part of the scheme,
The similitudes of the past and those of the future,
The glories strung like beads on my smallest sights and hearings,
on the walk in the street and the passage over the river,
The currents rushing so swiftly and swimming with me far
away,
The others that are to follow me, the ties between me and them,
The certainty of others, the life, love, sight, hearing of others.
Others will enter the gates of the ferry and cross from shore
to shore,
Others will watch the run of the flood-tide,
Others will see the shipping of Manhattan north and west, and
the heights of Brooklyn to the south and east,
Others will see the islands large and small;
Fifty years hence, others will see them as they cross, the sun
half an hour high,
A hundred years hence, or ever so many hundred years hence,
others will see them,
Will enjoy the sunset, the pouring-in of the flood-tide, the
falling-back to the sea of the ebb-tide.

3

Ah, what can ever be more stately and admirable to me than
mast-hemm'd Manhattan?
River and sunset and scallop-edg'd waves of flood-tide?
The sea-gulls oscillating their bodies, the hay-boat in the
twilight, and the belated lighter?

1 1 1

What hurrying human tides, or day or night!
What passions, winnings, losses, ardors, swim thy waters!
What whirls of evil, bliss and sorrow, stem thee!
What curious questioning glances — glints of love!
Leer, envy, scorn, contempt, hope, aspiration!
Thou portal — thou arena — thou of the myriad long-drawn
lines and groups!
(Could but the flagstones, curbs, facades, tell their inimitable
tales;
Thy windows rich, and huge hotels — thy side-walks wide;)
Thou, like the parti-colored world itself — like infinite, teem-
ing, mocking life!
Thou visor'd, vast, unspeakable show and lesson!

EXCERPTS FROM
WALT WHITMAN'S
LEAVES OF GRASS

When million-footed Manhattan unpent descends to her pave-
ments,
When the thunder-cracking guns arouse me with the proud roar
I love,
When the round-mouth'd guns out of the smoke and smell I love
spit their salutes,
When the fire-flashing guns have fully alerted me, and heaven-
clouds canopy my city with a delicate thin haze,
When gorgeous the countless straight stems, the forests at the
wharves, thicken with colors,
When every ship richly drest carries her flag at the peak,
When pennants trail and street-festoons hang from the windows,
When Broadway is entirely given up to foot-passengers and
foot-standers, when the mass is densest,
When the facades of the houses are alive with people, when eyes
gaze riveted tens of thousands at a time,
When the guests from the islands advance, when the pageant
moves forward visible,
When the summons is made, when the answer that waited
thousands of years answers,
I too arising, answering, descend to the pavements, merge with
the crowd, and gaze with them.



FACTS ABOUT THE CITY OF NEW YORK

New York's area comprises 204,982 acres — 320.26 square miles.

New York has over 5719 miles of streets, over 4000 miles of paved streets.

New York has 22,533 acres in park lands.

New York has 100 legal courts in session daily.

New York is the terminal of 89 navigation companies.

New York is the terminal of 12 railroads.

Over 75,000,000 books are printed in New York yearly.

Deposits in 770 banks and branches in the City of New York total \$32,396,243,000.

There are 4,245,908 memberships in the churches in the City of New York. There are 3181 places of worship and church property with a value of \$286,000,000.

New York has the world's finest water system, with reservoirs more than 100 miles away.

Exports from the New York customs district were \$4,018,-152,214 in 1946 and imports during the same period were \$2,399,077,828.

The budget of the City of New York during the fiscal year ending 1948 amounted to \$1,022,450,304.12.

The total assessed property valuation for Greater New York is more than 4 per cent (4%) of the wealth of the United States.

There are 1,133,792 pupils attending 891 public and parochial schools on sites value at \$9,000,000,000.

Circulation of books by public libraries in the City now is in the range of 15,686,000 a year. The New York Public Library alone has more than 3,109,511 volumes and pamphlets in its reference department. An average of more than 10,000 persons use the central building daily.

There are 928,250 veterans of World War II living in New York.

New York University — largest in world in 1947 with 65,000 students, and a faculty of 3,081. City College of the City of New York has an enrollment of 35,000 students and faculty of 1,441. Columbia University has an enrollment of 39,000 students and faculty of 1,800.

Eighty-three different languages are spoken in New York City. The New York Bible Society printed the Bible in that many languages and distributed them in New York City to supply the demands of foreign tongues spoken here.

There are 9,270,081 miles of telephone wires — enough to go 370 times around the world. On the average, 100 calls are made every second; there are about 2,180,000 telephones. New York has 7.2% of the total number of telephones in the entire U.S., and over 9,500,000 miles of wire. 14,000,000 calls — the City's daily average.

An automobile trip through all streets is equal to one across the continent and back or San Diego and thence to Vancouver.

There are 5,026 miles of water mains, 3,000 miles of sewers and 551 miles of subway track.

Water fixtures inside buildings estimated at 25,000,000 miles.

Every fourth person sailing for Europe embarks from New York. Every twentieth person arriving from foreign places arrives here.

There are over 11,438 eating places of 37 different nations, an average of \$35,000,000 spent in them each year.

There are 683,239 building units in New York City and 830,890 parcels of taxable land.

9,163 new buildings at an estimated cost of \$111,7721,991 were completed in 1947.

In 1945, there were 554 hotels with 126,000 guest rooms and a capacity of 48,245 in dining rooms. Their total receipts were \$137,600,000.

The railroads and ferries carried approximately 298,625,000 passengers in and out of the city in 1943, 485,258 commuters and visitors use the ferries and railroads daily, 2,285,211,610 passengers were carried on rapid transit and bus lines in 1946. Each year freight cars that enter and leave New York City could fill eight tracks across the continent from coast to coast.

Any six of the other leading ports of the world could be placed within the harbor of New York with plenty of room to spare. It takes eight days for a ten-knot vessel to visit all the ins and outs of the 995 miles of waterfront of the port, 578 miles of shore line.

Some New York parks are large enough to contain some of the cities of the United States; Pelham Bay Park (Bronx) has 2,130 acres; Marine Park (Brooklyn) has 1,792 acres, Flushing Meadow Park (World's Fair Site) has 1,257 acres.

The people of New York devour each year one billion, six hundred odd million pounds of meat; five hundred million pounds of fish; two hundred fifty-seven thousand pounds of butter; seventy-four million pounds of cheese; two hundred and forty-eight million pounds of dressed poultry; 194,664,300 dozen eggs; 1,556,511,640 quarts of milk and cream; 207,778 carloads of fruits and vegetables, including 21,276 carloads of oranges; 12,889 carloads of potatoes, 7,189 carloads of tomatoes; and 2,695 carloads of peanuts and coconuts.

New York has 115,219 stores with sales totaling yearly \$3,192,594,000. There is one store for every 66 persons. There is a food store for every 160 persons.

Recent health statistics show that New York's health span has increased 22 years between 1900 and 1940. 62.5 years is allotted now for men, and 66.76 years for women.

New York has been for some time the style center for men's and women's clothes and hats. Recently it became the official auction center for foreign tobacco.

New York produces approximately:

81.6 percent of the furs and fur goods — 10,872 factories, with over \$151,000,000 value of products.

71.5 percent of women's outerwear.

33.7 percent of perfumes, cosmetics and toilet preparations.

34 percent of men's clothing.

Assessed valuation of real estate property in the City of New York amounts to \$16,938,465,453.



*The harbor...from
lower Manhattan*



*A northern gateway to
the heart of New York*

New York prints over 14,000,000 copies of daily newspapers every weekday.

Estimated hotel receipts of New York hotels are over \$1,500,000 daily.

80 percent of magazines having national circulation are published in New York.

65 percent of the advertising of the United States is done in New York.

It requires 1,000,000 gallons of water daily to keep New York "wet."

New York mails 70,000,000 letters every 24 hours.

New York supports 44 different museums, several of which are the largest and most complete in the world.

New York is the largest insurance center in the world with over 300 companies, and assets of more than \$37,000,000,000.

It is estimated that all the streets lighted in New York total more than 4,820 miles.

New York spends more than \$12,000,000 weekly on amusements.

It is estimated the equivalent of the entire population of the United States visits New York each year.

New York spends in excess of a half-million dollars a day for taxi fares.

New York amusement institutions seat over 1,600,000.

New York has 150 hospitals including two of the largest general hospitals in the country.

The Washington Arch in New York City, commemorating the centennial of the inauguration of George Washington in New York City on April 30, 1789, as first President of the United States, is the only arch in the world erected by private subscription, to mark an historical event.

More than 118,000,000 people made use of New York parks in 1946.

New York's fashion industries employ more people than Pittsburgh's vast steel plants.

New York — greatest retail business in the world — \$6,843,000,000 in 1947 — more than the retail business of Los Angeles, Philadelphia, Detroit, Boston and Cleveland combined.

The great railroads haul 85,000,000 tons of freight in a normal year into, out of, and through New York.

33 of the 84 American chain store corporations maintain their executive offices in New York City.

80 percent of the nation's telegraph communications are operated by Postal Telegraph in New York City.

There are more than 2,200,000 dwellings (dwelling units) in the City.

The water supply of New York is considered to be a greater engineering feat than the Panama Canal.

The major four radio networks are operated from New York offices.

More plays are written and produced here annually than in all other communities of the United States combined. There are approximately 705 theatres in the City of New York.

Greater New York is the publishing capital of the world, being the center for 90 percent of the book industry of the United States. There are now approximately 1200 newspapers and magazines edited or published here. These include 229 foreign publications, making it possible for New York to get the news in 26 different languages.

Trinity Church, New York, is the richest parish on earth, owning property valued at \$61,738,400.

Within the City of New York elevators traveling in a vertical direction carry more passengers than do all the surface cars, elevated trains, subways, automobiles, taxis, buses, and every conceivable kind of horizontal vehicle — approximately 17,500,000 daily. There are 43,440 elevators in the City.

New York's Rockefeller Institute for Medical research stands at the head of humanitarian projects throughout the entire world.

The New York Zoological Park is the largest and most remarkable institution of its kind in the world.

New York is the oldest incorporated city in the United States.

New York is the largest municipal owner and operator of transit property of any city in the world.

One of New York's large department stores hauled 26,000 passengers an hour in their elevators during a "bargain sale." 223 thousand actual sales were made in one day.

New York's tobacco bill is enormous. It is estimated that since women have learned to smoke, there are 17,000,000 cigarettes consumed daily in the big city.

New York supports 23,438 lawyers and judges, 2,700 actors and actresses, 16,761 physicians and surgeons, 4,572 clergy, 10,075 artists and art teachers, 14,592 musicians, 2,765 authors, editors and representatives 7,733, 29,529 nurses (trained and student), 57,146 waiters and waitresses, 107,171 domestic servants and chauffeurs, drivers (taxi, truck, bus) 74,429, stenographers, typists and secretaries 122,209.

More than 3,000 men were appointed to the New York Police force in 1946. 2,000 were appointed and trained at one time. This is a world record.

New York City has a registration of 876,053 automobiles, more than the total in most states.

The Sanitation Department sweeps, collects, and disposes of approximately 73,000,000 yards (square) of waste and refuse in a year.

There are 58 bridges within Greater New York to connect its five boroughs and to connect with New Jersey.

*The world's most
famous skyline*





Detail from "Paradise" (Giovanni Di Paolo) from the collection of New York's Metropolitan Museum of Art

SEVENTY ANSWERS
TO FREQUENTLY ASKED QUESTIONS
TOGETHER WITH A
CONDENSED DICTIONARY
OF
OFT USED DEFINITIONS
IN THE
FIELD OF FASHION AND FABRICS



conducted by Dr. George E. Linton and Cora Carlyle of the editorial staff of American Fabrics.



Q. *What is the difference between vat dyed and yarn dyed?*

A. "Vat dyed" means that a special kind of dyestuff has been used, called "vat dye." It can be applied to textiles either while they are in the fiber state, or to yarn prior to weaving or knitting, or to woven or knitted piece goods.

In the latter case it can be made into solid color or into print design. Vat dye is more expensive to buy and apply than some others, but it is well worth it because of its resistance to light, fading and to color loss from washing.

"Yarn dyed" means that the yarn was dyed before weaving or knitting into fabric. For example, in the case of a blue and white checked gingham, the blue yarns were dyed before the weaving of the material.

Q. *Are raincoats water-repellent or water-proof?*

A. It depends on the characteristics of the fabric used and on the construction of the coat. A waterproof raincoat is made of fabric with a sealed surface, through which no water and little air can penetrate. Further, in order for the coat to be completely waterproof, the seams of the coat must also be sealed so that water cannot leak in. These coats are protective against direct, hard rain but are likely to be rather uncomfortable to wear since body perspiration collects under them and cannot easily evaporate.

A water-repellent raincoat is made of a fabric whose threads are coated with chemicals which do not permit water to be absorbed. The tiny spaces between the threads, however, are left open so that air can circulate through. The body can "breathe" through a fabric of this sort. A water-repellent coat can be described as protective against showers, or rain "coming at an angle."

Q. *Are finishes for the life of the fabric?*

A. Pondering the answer for this one almost finished me; but it's an excellent question that requires much thought. Here goes. Some finishes will last for the life of the fabric! others will not. Some will last through several washings or dry cleanings—these are known in the trade as "durable." Some finishes must be renewed each time the fabric is washed or dry cleaned—these are called "renewable."

Consumers should look for the information on the label; this will reveal the type of finish that has been applied and what to expect from it. In addition, the label will give directions on how to care for the garment.

Q. *I find that I do not enjoy nylon stockings as well in the warmer weather. Is this imagination?*

A. No, this is not imagination. Nylon, as yet, possesses little ability to absorb moisture; chances are this requisite may be attained in time since much research is being done on nylon by the DuPont Corporation. It may be stated that when nylon is worn next to the skin in warm weather that perspiration is not absorbed and evaporated into the outer air. The fabric then feels a bit uncomfortable.

Q. *When I buy hosiery I note the word "gauge" printed on the top of the stocking. What does this really mean?*

A. The word "gauge" will be accompanied by numbers such as 45, 51, etc. If the number is 45 this means that 45 loops per inch-and-a-half have been knitted into the circumference of the stocking. In terms of the loops or wales per inch take two-thirds of 45 or 30 to the inch.

If the gauge is 51, this means that there will be more loops per inch-and-a-half, a higher textured stocking. For slim legs a 45-gauge is adequate; for a full leg, a 51-gauge is likely desirable. We say likely, Cora, because there must also be present in this stocking enough "inches" to take care of the size of the underpinning which is to be accommodated.

Q. *As we've come into a formal, elegant era, I would like to know what woolen fabrics are the more formal ones.*

A. A timely question. Here are a few of the leaders:

Broadcloth: A supple fabric with good draping qualities. The surface has been "polished" after raising the short nap so that an inviting, soft luster adds to its beauty.

Bouclé: A fabric whose surface has tiny, curled loops. Ideal for coats and suits.

Cashmere: A fine, very soft fabric made from the silken-like hair of the Cashmere goat; lovely to touch.

Crepe Delaine: A dull-surfaced crepe material made of highly-twisted, long staple wool fibers.

Duveltyne: The surface finish of this stunning material possesses a short, soft nap.

Velours: A soft, smooth pile-effect surface features this rich, appealing velvety material.

Q. *Do you think a woolen fabric may be used for an evening dress?*

A. Yes. A few of the top-flight manufacturers of woolen fabrics make very sheer materials suitable for evening wear. The fabrics are of plain weave and the yarns have high-twist which goes with smoothness and sheerness. When held to the light they appear almost "cob-webby" in texture. The material will give good wear, drape perfectly, lend itself to shirring, and fall softly.

Despite the wisp-like texture the fabrics may be made crease-resistant. They will not feel clammy because the cloth will absorb perspiration.

Woolen evening dress fabric has luxuriant appearance and defies identification by the casual observer because of its unique characteristics. The fabric comes in colors and prints.

Q. *Do you iron corduroy?*

A. No. This is a fabric with a pile and any pressure from an iron will tend to flatten it. After home laundering, the garment should be hung to dry. If it was hand-laundered, the excess water should be taken out quickly by rolling the garment rather rapidly in a terry towel.

If machine-laundered where there is a spin-dry attachment, hanging is the next step. Shape the garment by hand in either case. When nearly dry, a soft brush can be used to enhance appearance. Often the hems and the seams need a light (never heavy) touch of the iron on the wrong side of the goods. This is because the thread may have puckered somewhat, and because a flat edge may be desirable at the hem, cuff, etc. Brushing the pile when nearly dry will restore the "new look."

Q. *In the very first wearing of my water-repellent raincoat, it became wet through and through. Is the store responsible?*

A. You must have worn this raincoat in an extremely heavy rainstorm where a fabric with a completely sealed surface was necessary to keep you dry. A water-repellent fabric is treated so that any light or medium showers which strike at an angle will not penetrate. This type has the great advantage of allowing your body to breathe through the open pores of the cloth so that you are comfortable when you meet ordinary rain conditions.

Certainly the store is not responsible for your getting wet since you should have realized the particular qualities of the garment you were wearing.

Q. *What is China Silk?*

A. "China Silk" in its simplest terminology is the product of silk worms raised in China. By custom, however, "China Silk" has come to mean a very light weight, sheer, lustrous, plain woven fabric used chiefly for linings. Today, however, this fabric is practically non-existent.

Q. My husband never lets me have suits pressed. He says that pressing injures the fabric. Is he correct?

A. Your husband is correct to some degree since inexpert pressing will definitely injure garments, and many pressed garments are nothing to brag about. On the other hand, if the pressing is well and carefully done it will cause the garment to look trim and natty. Pressing may be overdone and this often makes a suit, particularly cashmeres and serges, shine like a pair of blue eyes. A well made suit of wool with proper attention and care given to it will hold that smart look for a long, long time. Hang it correctly after each wearing. And, of course, rotation of suits will make for the longer life of the garments.

Q. I have never been able to keep a woolen sock size . . . with each washing it seems to come out a size smaller. What am I doing that is wrong?

A. First, how about trying sock frames for drying. Wool socks should be washed throughout and this includes rinse waters, as well. Prepare the suds carefully before you put in the socks. And, very important, squeeze gently, never rub or twist. Press in a terry toweling to remove excess moisture; shape and then hang over a bar to dry — away from excess heat or cold.

The reason for all of this care is that the tiny scales on the wool fibers extend themselves in water. They are very sensitive to temperature changes and will interlock at the least provocation. If you are not prepared to spend time and effort, or if you find in spite of care shrinkage occurs, possibly because of faulty manufacture, you can buy wool socks that have been treated for shrinkage resistance.

Q. Frequently when I go into a store and purchase a garment with a washable label on it, the clerk says in sotto voce — "Better have it cleaned." Please explain this to me.

A. Many a clerk is probably recalling some sad experiences whereby the garments were ruined by incorrect laundering by the customer. However, if a garment is labeled "Washable," follow the directions very carefully when you launder it. Results will very likely be satisfactory — if not, make sure you have your sales slip, the label for the garment, and the garment itself, and then discuss the matter fully with the store. A word of caution — always remember to save the sales slip. A department store buyer recently told me that he estimated that as high as ninety percent of the customers do not keep sales slips for more than a day or so.

Q. Why do some of my husband's shirts fuzz at the collar while others do not?

A. There are some shirts whose collars are specially treated with a finish which helps them resist abrasion to prevent this so-called "fuzzing-up."

Q. I never buy a white blouse that has to be dry cleaned. Am I being unfair?

A. Well, Miss Carlyle, do you mean unfair to labor and free enterprise or unfair with yourself? That is the question! Considering your problem as applicable to you, the answer would be that it is desirable to buy white blouses that are washable.

Q. I approve of men wearing seersucker suits, in hot weather, but why can't they be made to look trim and less shapeless and not remind me of an un-made bed?

A. Seersucker cannot have a flat, smooth surface, nor will it hold a crease, by its very nature. One of the most valued characteristics is that it need not be ironed and that should appeal to you during this hot weather if you press popper's suits. All you have to do is smooth the

garment at the hems. Seersucker is cool and durable, if properly made. In the final analysis of a seersucker, you should weigh its qualities both pro and con. But, if you really insist on a shaped, creased garment, you will just have to use some other fabric.

Q. I have come to distrust the weight of cotton as a means of determining its strength. Is there any basis for this distrust?

A. Usually the weight of a cotton fabric is one guide to its strength, but in case of a poor, low or faulty construction it would not be.

Q. If I am looking for warmth, is wool the answer?

A. Wool is one answer, Miss Carlyle, but there are also fabrics of other fibers purposely constructed for warmth. During the war, it was found that two layers of specially made lightweight cotton fabric kept our men warm in the Arctic Theatre.

However, as a general proposition, we can stick to the homespun, tweed, cheviot, shetland, covert, melton, kersey, beaver broadcloth and all the rest of these highly desirable woolen fabrics.

Q. I do not think rayons take color as well as other fabrics — is this true?

A. Sorry, but there is absolutely no reason why rayons cannot "take color" as well as other fabrics — in fact they are famous for their ability to dye brilliantly and in a great variety of shades. The sulpho-resinic-alcohol dyes, the well-known special S.R.A. dyes will dye acetate fabrics in a most brilliant manner; you've seen them in splash and flowered prints. Some of them dazzle you. Remember?

Q. Is nylon the strongest fiber? It seems as if it does not become as "holey" as other fabrics.

A. In answer to this question please be advised that nylon is not the strongest fiber there is but that it has excellent tensile strength and great resistance to abrasion or rubbing.

Q. I have a notion that wools wear better than rayon or cotton. Is this so?

A. The wear that any fabric will give depends upon several factors, such as:

1. The raw material, the construction, the color, the finish. Textiles differ in these four phases.
2. As to color, whether the cloth is dyed or printed will be important.
3. Finish very often makes a cloth although there are some cloths that are dressed-up to kill; they die very soon from lack of good nourishment in the raw material and will not stand up under wear, tear, chafing and friction. You know that you will make a better cake when you use three eggs instead of one.
4. Consideration has to be given as to whether or not the fabric is being used for the purpose intended.
5. Care of fabrics and clothing is essential.
6. Therefore, after perusing the above, you will probably come to the conclusion that it is unfair to make a general statement that the fabric of one type of fiber will wear better than another. OK, Cora?

Q. What is gas-fading?

A. Gases in the atmosphere react chemically on some dyes to change their color. Much technological research is now being done in this field since it is the bane of many manufacturers in some acetate fabrics colored red, blue or purple.

(Continued on next page)

Dr. Linton — Cora Carlyle (continued)

Q. Do the tie silk fabrics used for ladies' dresses wear well?

A. That depends — there are good and not-so-good tie silk fabrics on the market today. A good quality fabric will wear very well when made into a dress.

Q. My husband is undecided whether to buy a tropical worsted or a synthetic suit for summer wear. Can you tell me some of the disadvantages of each type?

A. First of all it is not a synthetic suit he is after — unless made of nylon or vinyon. The other so-called synthetics are really man-made fabrics made from man-made filaments and fibers.

I shall assume that you mean a suit of rayon. These fabrics and garments are remarkable in that if properly made and if treated for CREASE RESISTANCE, they will give excellent service in many ways. And the prices are comparatively low. A tropical worsted will be cool, good-looking and comfortable. The final decision will probably rest upon the tailoring — how does it look when your husband tries it on? The decision of the judge is this — buy one of each and give it the good old wear test so that future purchases will be to the liking of the wearer. You know we men average only $\frac{3}{8}$ to $\frac{1}{2}$ suit of clothes per year — let's help the apparel industry.

Q. Can you tell a pure silk by touch? By smell? Or, just how is it done?

A. Touch and smell are not too good in tests of this sort. Other animal fibers may smell like silk when burned.

Pure silk is a fabric made of all silk and one that has not been weighted with tin salts or lead plumbate over ten percent. In the case of blacks, 15% weighting is allowed.

Q. Do you think pure-silks will become cheaper?

A. Certainly, but not for some time. It should be borne in mind that there is now a whole new generation of consumers who will have to be educated to the values of silks. This generation has only to wear silk fabric to know the qualities and the characteristics of silk. After this, as consumers, they will perhaps ask for it again because of silk's distinctive qualities. A plentiful supply, perhaps more than anything else, will cause the price of silks to be lowered.

Q. What effect does soot have in breaking down fibers?

A. Soot alights on a fabric and then becomes wedged between the fibers by flexing and impact. The soot particle is sharp-edged. After some time elapses — be the fabric carpet, drapery, upholstery or garment — the edges of the soot particle tend to cut the fibers against which it is lodged. Pressure may accelerate this action.

Q. Why should I buy an expensive fabric in a suit or coat that will be outmoded in a season or two?

A. Because in a suit or coat made of expensive fabric you are most likely to receive the wearability characteristics that you desire. You expect a suit or coat fabric to hold its shape, drape well and gracefully, retain the color and be pleasing and agreeable to the touch. Cheaper fabric in a garment might become baggy and unsightly in the seat and elbows, pull out at the seams and generally become shabby after a few wearings.

Q. Do you think the fabric folks have sufficiently feminized worsteds for women?

A. Worsteds today are softer to the touch and much lighter in weight than in the past. In addition, the question of color has been greatly improved; not only do we obtain dark colors but the pastels and whites look very well on many women.

Q. What is there in linen that makes it difficult to iron?

A. One of the characteristics of linen is that it can absorb a great deal of water. In ironing, most of this moisture must be made by heat to leave the fabric, or the linen will not remain smooth. This takes time, effort and a patient use of elbow grease.

Q. My maid wants to know what she is doing wrong that makes an all-white, pure silk blouse turn yellowish after several launderings?

A. First of all, Mrs. C.C., where did you get the maid and has she a sister, you lucky girl, you! I thought maids today could do no wrong. However in answer to your query please be advised that the natural color of silk is a light ivory or cream. It has to be given a bleach or even dyed to the white. Added to these, silk has the tendency to turn yellowish in hot water, or under the effects of a hot iron, or with age.

If your maid is washing the silk correctly, then she is doing no wrong. Incidentally, there are preparations on the market to whiten silk.

Q. Just what is an American linen?

A. An American linen is a fabric made from flax grown in either North America or South America, then woven, finished, and dyed in this hemisphere.

Q. Is it right for the manufacturer to place a guaranteed washable label on a garment and then have the trimmings run? Is there a solution to this problem?

A. This is a "longie." A guaranteed washable label on a garment should mean that the fabric and all the trimmings, gingerbread and what-have-you are washable. However, many fabric manufacturers make washable fabrics, furnish labels, but then have no control over the actual cutting-up and trimmings. But, hold on, dear: the problem is solved by a few progressive manufacturers, and more would do so if the store buyers and customers would insist that the label guarantee everything. So, speak right up and the line forms to the right.

Q. My husband complains that the lining of his suit shrinks too much when the garment is dry cleaned. What seems to have gone wrong?

A. This is a very good question. During and directly following the war, as all of us know, lining materials were so scarce that many other types of materials were used for this purpose. Many of these fabrics had not been constructed for use as linings; however, any port in a storm!

At present the situation seems to have changed for the better and really good lining materials are once more available. To be on the safe side, however, it is recommended that you question the sales person about the lining when buying a garment. It is also well to examine the stitching.

Q. What can I do when my beautiful pink velvet chairs get suede shoe cleaner on them?

A. Here is a job that should be given to a professional cleaner. Realize that suede shoe cleaner is made up of a quick-drying "carrier" plus coloring matter. This penetrates deeply into the suede shoe (or in the pink velvet, in this case). Unless you have a shelf of chemical reagents and the knowledge to use them, you are liable to harm the fabric, destroy the color, and possibly "set" the stain — or spread it farther.

Q. When buying fabrics for the living room sofa, and I have two children that are lively, what should I look for?

A. Select a fabric that is truly washable so that it looks like new afterwards. The material must be Sanforized, so that shrinkage will be so slight that the covers will fit after repeated launderings. The colors

must be vat dyed to be long lasting and the fabric must be thin enough in texture to handle easily when ironing, so that the operation will not be too burdensome. Or, perhaps a durable glaze is your best bet since it will repel or shed dirt and most stains. Soil will wash off easily and there will be a crisp "hand" remaining to repeated launderings so that starch need not be added.

Q. What is the nature of cotton that it gives me a cleaner feeling than other fabrics?

A. This question is from that girl in Memphis. Cotton fabrics feel pleasant and, shall we say, soothing next to the skin because they absorb perspiration, are really cool if of the sheer variety, and can be easily washed after every wearing.

Q. Why does my husband say that he likes cotton shirts rather than woolen, silk or rayon shirts?

A. Suggest you read the answer to the above question. In addition, cotton shirting patterns, whether woven or printed, come in a very wide range of pleasing patterns. Some are conservative, harmonious, and show that the designer has a real color-harmony sense. Of course, there are some wild, shot-about effects to be seen in cotton shirting but they are more the exception than the rule. Furthermore, cotton shirt collar fabric cuts very well and looks neat; and the collar will lie flat. Shirts made from the other fibers do not seem to have all the aforementioned qualities.

Q. What is a pick or count? Is it important that I mention this oft-mentioned term?

A. Put a woven fabric between you and the light, and you can see the yarns interlaced at right angles to each other. Without going too deeply into the technological phases of just what a pick actually is from the mill standpoint in weaving cloth, it can be stated that each thread in the cloth may be classed as a pick irrespective of the direction the yarn lies in the cloth. In order to judge the construction of a woven fabric, the number of picks in an inch are counted. This is known as a count of cloth. Only an expert can judge a fabric in this way, so it is not necessary for the consumer to know the counts of the cloth. A possible exception is the present use of "Type Numbers" on sheeting. "Type 140" means that there is a total pick count of 140, divided into, let us say, 72 warp ends per inch and 68 filling picks per inch in the cloth — 72 plus 68 equals 140, the pick count, per square inch. "Type 128," for example, might have a breakdown of, say, 68 ends and 60 picks to the square inch. The former is obviously the more desirable, everything else being equal. Buyers of fabrics soon become accustomed to what are the desirable counts in fabrics. If you ask what a pick is next time, I will give you a different answer showing how a pick is different from an end — so, don't forget to write me about this.

Q. Besides bookkeepers in English novels, does anyone wear alpaca?

A. Yes, indeed. The "alpaca" to which you refer is probably the old-time fabric of mixed alpaca and cotton, so smooth and so shiny, used to make very lightweight, comfortable coats for office wear. It was formerly customary for a man, when he reached the office, to shed his suit jacket in order to save the good old wear and tear on his suit; he then donned his "alpaca." Today we have a different view of alpaca. The alpaca is one of the rare specialty wools from South America, noted for its fineness, luster and soft touch. Manufacturers of luxurious wool fabrics have done considerable research on the characteristics and properties of alpaca and other expensive animal fibers from South America. These luxury fibers, alpaca, llama, vicuna and guanaco, have been woven into unusual coatings and suitings. Alpaca is also knitted into sweater fabric.

Q. How can you tell whether a soft woolen fabric will wear well? For example, my husband balked at buying a sports jacket, soft to the touch, because he wasn't sure that it would last for more than a season or two.

A. If properly constructed a soft woolen will wear well. Two seasons' wear should be confidently expected unless he lives in it. A fabric harsh to the touch might wear a bit longer, but would it be as attractive or as comfortable? . . . or as popular with less "individual" individuals than your husband?

Q. My husband asks if anything can be done about sports shirts that shrink. He remarked facetiously, "Perhaps they ought to double the size of the 'Dry Clean, Do Not Wash' label."

A. Papa should ask for sport shirts that will not shrink. Whether he is seeking shirts made of cotton, rayon or wool, there are processes today that guarantee the shrinkage to be so low that the garment will not shrink out of fit. What more can he ask? Ask him if he has ever heard of Sanforized, Lanaset, Sanforset? Tell him to be sure to read the labels, too.

Q. I've seen cottons with very vivid prints. Are these fabrics washable?

A. Yes, just as easily as a dull print. When buying, ask if the print is washable — if this information is not on a tag or label on the material. If the salesgirl does not know, ask for the buyer. If the salesgirl says "Yes" ask her to make this notation on the sales check. Most vat dyed prints are eminently washable, so, if you see "Vat Dyed" on the selvage of the yard goods you can feel pretty safe on that score. How many times, though, have you thrown away your sales slip and how many times have you never even given the label a fleeting glance? If you have trouble with the goods or garment you must have these items.

Q. Why does my husband swear by his tropical worsted suits and complain that his regular suits are too heavy for Fall and Spring?

A. Tropical worsteds are purposely made of smooth, tightly-twisted yarns. After weaving, there are tiny interstices — (I like that word, I'll have to try it once more) — or openings between the yarns through which the body can breathe.

Q. If I buy an article of apparel that has a finish on it, is this finish eliminated when I send it to the cleaners?

A. This is a good question. All depends on how the finish was put on or applied. Look at the tag or label on the garment for claims; if they are not there ask the salesperson or the buyer. Too often customers forget to inquire about the surface finish on fabrics or apparel.

Q. What may I do to prolong the life of my little girls' expensive woolen coats?

A. Proper hanging will cause the garment to fall naturally and not mash against other garments. Do not crowd the clothes closet with all those coats, either. Each garment should be hung in a cool, dry, airy place. Protect them from moths and dust. Do not hang the coat or coats in a dampened or wet condition if they become wet from rain.

Brush the coats occasionally and in the direction of the nap but not too rugged a brushing; and lastly, patronize a good dry cleaner but make sure that he is a good one.

(Condensed Fashion and Fabric Dictionary on following pages.)

ALL-WOOL: A material of any description whose yarns are all wool, understood to be the wool of sheep.

ALPACA: Cloth of fine, silken nature, soft in feel, light in weight. The fiber is obtained from the animal of that name. The yarn is often used as filling in some cotton warp cloths.

ANGORA: Plain weave dressgoods made of cotton warp and mohair filling. Cloth is given high finish.

ANIMAL FIBERS AND FILAMENTS: Obtained from an animal for purposes of weaving, knitting or felting into fabric; some animal fibers are alpaca, angora goat hair, camel hair, cashmere, cow hair, extract wool, fur, horse hair, llama, mohair, mungo, noil, shoddy, silk, spun silk, tussah or wild silk, vicuna, wool, worsted top.

BALLOON CLOTH: A plain weave, Pima-yarn cotton cloth of high texture made possible by the use of high grade combed yarns used in the construction, which averages about 112x124. This mercerized and highly lustered fabric is used for covering lightweight airplanes, gliders, and also finds use in frocks and shirts, and may be used for typewriter ribbon.

BALMACAAN: From Balmacaan, estate near Inverness, Scotland. A loose flaring overcoat with raglan sleeves, a short-standing military collar, and slash pockets. Usually made of tweed, gabardine or raincoat fabrics.

BAR TACKS: A series of stitches forming a bar, and used to reinforce the edges of seams, tucks, pleats, buttonholes, pockets, etc. Bar tacks are commonly used on tailored garments.

BASKET: A fabric weave of any material which, instead of having single threads interlace at right angles, is made by having two threads or more weave alike in both warp and filling direction, conjoined in the regular order of the plain weave.

BASTE: To sew temporarily by hand with long, loose stitches prior to permanently stitching by hand or machine.

BATISTE: Soft, sheer cotton fabric, plain weave, textures range about 88 x 80. Mercerized and made of high quality yarn.

BEADED or CUT VELVET: Velvet with a cut out pattern or velvet pile effect. Often done on chiffon velvet. Brilliant designs and effects noted.

BELLOWS POCKET: A patch pocket which may be made by means of an open boxpleat in the center to give more pocket space.

BENGALINE: Cross rib material, with filling yarn coarser than warp. Made of silk, cotton, rayon and wool, or of silk and wool. Comes dyed. Used in dresses, coatings, ribbons. The cloth has compact texture.

BIAS: 1. A slanting line across the warp and the filling of the goods. 2. Any edge which is off the straight grain.

BIRD'S-EYE: When this term is applied to worsted cloth it implies a clear finish, staple worsted cloth, the face of which is marked by small indentations. These are produced by the weave which suggests the eye of a bird.

BI-SWING: A sport jacket in which the back is made with a gusset or inverted pleat from the outside tip of the shoulder to the waist.

BINDING: A double or single fold of tape cut on the bias, used to bind edges. Ready made bias binding is available in white in sizes 3 to 13, and in colors in several widths.

BOLT, CUT, LENGTH OF CLOTH: These terms are used to designate the length of the woven cloth as it comes from the loom in the gray goods state or in the finished length in the trade. Men's wear and women's wear cloth in the woolen and worsted trade will range anywhere from a 50-yard piece to a 100-yard length. The most popular cut lengths seem to be 55, 60, 72, 75, 80, 90, and 100 yards. These lengths are the most desirable for the cut-fit-and-trim trade. Cotton lengths usually run from 40 to 50 yards. Rayon and silk cloths usually range from 38 to 40 yards; however, lengths other than these are used when warranted.

BOMBAZINE: Name comes from the Latin "bombycinum." It means cloth made of silken texture. One of the oldest textile materials known.

BOUCLE: From the French and means "buckle" or "ringlet." Staple suiting fabric on the order of a worsted cheviot with drawn out, looped yarn construction.

BROCADE: Jacquard construction is used to give the embossed or raised effect. Face easily distinguished from the back.

BROCATELLE: A fabric similar to brocade but having designs in high relief.

BRUSHED WOOL: Knit or woven fabric which has been brushed, napped or teaseled.

BUSHEL: To alter, mend, repair, remedy or finish-off outerwear garments. Operators who do this work are known as bushelmen or bushelwomen. A tailor's thimble is sometimes called a bushel.

BUTCHER'S LINEN: Plain weave, strong, stiff, heavy cotton cloth. Used for aprons and coats. Bleached to the white, calendered and laundered. Cloth is converted from coarse sheeting material. Launders well, sheds the dirt, durable and gives good wear. There is no linen in this cloth.

BUTTONHOLE TWIST: Cotton, silk, rayon or nylon thread given particularly hard-twist for stitching buttonholes since rigid resistance is encouraged through wear.

CADET CLOTH: The standard blue, gray, or indigo and white mixture, made of woolen yarn, as decreed by the United States Military Academy at West Point, New York.

CALICO: Cheap cotton print, of plain weave, low in texture, coarse, made of carded yarns.

CAMBRIC: Plain woven linen or cotton cloth which is bleached or dyed in the piece. The cheaper grades have a smooth, bright finish. Used for handkerchief linen, children's dresses, slips, underwear and nightgowns.

CARDING: The process in yarn manufacture in which the fibers are brushed up, made more or less parallel.

CASHMERE: The cloth was first made from the downy hair of goats of the Vale of Cashmere. Indian commercial cashmere cloths are found in overcoatings, suitings and vestings. Cloth is made of fine wool that may be mixed with hair fibers. Soft finish is noted in the fabric. In an all-hair fiber cloth, the material is made into the famous, well-known, highly desirable Indian shawls.

CASSIMERE: Suiting and trousering material of various compact weaves and color effects. Popular, staple cloth. Hard twisted yarn is employed.

CATS-AND-DOGS: Miscellaneous clothing merchandise of more or less doubtful value.

CAVALRY TWILL: A strong, rugged cloth made with a pronounced raised cord on a 63-degree twill weave. Woolen or worsted yarn is used. The weaves used for cavalry twill and elastique are the same and there is no set weave for either fabric.

CHALLIS: Soft, lightweight woolen cloth made of plain weave. Is of medium construction. May be dyed or printed.

Challis is also a spun rayon fabric made with plain weave. Printed to simulate woolen or worsted challis. Durable, launders well and drapes in satisfactory manner.

CHAMBRAY: Plain weave, smooth, lustrous fabric made of dyed warp and white filling.

CHECK: A small pattern woven in or printed onto a cloth. Glen checks, gun-club checks, hound's tooth, shepherd's check are examples.

CHENILLE: A cotton, wool, silk, or rayon yarn which has a pile protruding all around at right angles; simulates a caterpillar. Chenille is the French word for caterpillar.

CHEVIOT: Rough woolen suiting and overcoating cloth. Similar to tweed in construction. Name is derived from the fact

that hardy wool from the Cheviot Hills of Scotland is used in making the cloth.

CHIFFON: Plain weave, lightweight, sheer, transparent cotton, rayon or silk fabric made with fine, highly twisted, strong yarn and often used as "drape over silk or rayon." The material is difficult to handle but drapes and wears well. This stately or conventional type of fabric is very durable despite its light weight; however, it is not for everyday wear. Must be laundered with care.

CHIFFON VELVET: Similar to woolen broadcloth but is lighter in weight, ranging from seven to ten ounces per yard. Broadcloth will run from ten to sixteen ounces or slightly more, per yard. Chiffon velvet has a smooth feel, excellent finish and is one of the better quality cloths in demand.

CHINA SILK: A very soft, extremely lightweight silk made in a plain weave, used chiefly for linings. Irregularities of threads, caused by the extreme lightness and softness of China silk, are characteristic of the fabric.

CHINCHILLA: The name of a rodent whose fur is mixed with other textile fibers in making cloth of high quality. The knotted face, modern overcoating takes its name from the town of Chinchilla, Spain.

CHINTZ: Printed cloth made in bright and gay colors of flowers, birds, etc. Word means "varied."

CHUDDAR: Applies to billiard cloth and relates to the color, bright green. Chuddar is the name for bright green in the Hindu language.

CLOSE OUT: Reduced merchandise for quick sale.

COATING: Tailoring term for all fine woolens or worsteds.

COAT OR SUIT, POINTS TO LOOK FOR IN WELL-MADE:

1. **OUTER FABRIC:** It should be firm enough to allow for good tailoring and checked for pre-shrinking and color-fastness.

2. **TRIMMING:** Quality trimming should be used and buttons should be satisfactory and well sewn to the material.

3. **INTERLINING:** Hair canvas should be used in preference to "deadweight" cotton, hopsacking, percaline or burlap. The hair canvas should be resilient. The interlining should be checked for crease-proofing, wrinkle-proofing, crush-proofing and pre-shrunk fabric should have a set-finish.

4. **TAILORED:** The back of the waist-line should be properly taped to prevent stretching; lining should be hand-sewn and the interlining correctly sewn-in and taped at the edges.

The lapel should have a soft, smooth, pleasant roll and lie crisp and flat.

The collar should be turned in so that it fits the neck without a bulge. Armholes should be reinforced to keep their shape. Sleeve cuffs should be reinforced at the wrist. Good quality shoulder pads should be used and firmly tacked into place.

Pockets should be well reinforced to withstand wear; the back section of the pocket should be faced with the suiting fabric. If patch pockets are used, attention should be given to the manner in which they curve to conform to the body shape.

Button-holes should be accurately and carefully made. Jacket hems should be even. Hems should be such that allowances can be made for lengthening. Seams should be treated to prevent raveling.

COCKING: Tailor's term for critical inspection of finished garments for discovery of mistakes — derived from an affected manner of squinting or "cocking the eye" while inspecting.

COCKLE, COCKEL: From French "Coquelle," meaning cockle shell. Name is given to a distorted or shriveled effect on fancy clothes. This is a result of uneven scouring and fulling in finishing. Cockling may also be caused by improper tension on yarn in weaving, or lack of uniform quality in the raw material used.

COMPARISON SHOPPER: A department store employee who checks up on other stores.

CORDUROY: Pile cloth with ridges in warp, filling or in both. Pile is mercerized yarn. Made of cotton or rayon; one warp and

two filling construction is used most.

COVERT: Twilled, lightweight overcoating cloth. Usually made of woolen or worsted yarn with two shades of color, say, a medium and a light brown. Cloth was first used as a hunting fabric and it is very durable. Name is derived from a similar term in connection with field sport. Covert is very rugged and stands the rigors of wearing very well.

COW CATCHER: A salesman who hogs all the customers.

CRASH: Term applied to fabrics having coarse uneven yarns and rough texture. Usually made in linen but also made in cotton, rayon and wool.

CREPE: Filling crepe effect made with left-hand or right-hand twisted yarn or both. 13/15 to 22/24 Denier silk yarn or 100 to 150 Denier rayon yarn are popular yarns used. If pigmented, the fabric is known as French crepe.

CREPE-BACK SATIN, SATIN CREPE: Satin weave with a crepe-twist filling used in this silk or rayon cloth. As the fabric is reversible, interesting effects can be obtained by contrasting the surfaces.

CREPE de CHINE: Filling has two picks of right hand twist and then two picks of left hand twist in construction. Rather soft in feel, pleasing in hand and made of 13/15 to 24/26 denier silk.

CROCK: (Etymology undetermined, but probably a simple colloquialism). That undesirable property of a dyed cloth by which the coloring matter rubs off the fabric and smudges or soils other materials with which it comes into contact. This fault is usually traceable to imperfect dyeing, either in regard to the method employed or the inadaptability of the dyestuff.

CRUMB: A picayune buyer or a petty individual.

CUT-MAKE-TRIM: The essential operations necessary to make a complete garment ready for the consuming public.

CUTTHROAT: A price cutter.

DAMASK: Figured fabric, originally made in silk, that came to us from China via Damascus in Asia Minor. Marco Polo, in his travels of the 13th century, spoke of the material and gives an interesting tale about it.

DART: The means whereby surplus material is reduced to obtain a closer fitting. Darts are made by stitching together two lines converging to a point.

DEADBEAT: A credit customer who does not pay.

DENIER: Originally it was a coin and its weight is used as the unit in speaking of the size of a silk or synthetic filament. In the time of Caesar the denier was used for coinage. It was revived in France during the reign of Francis the First, the Founder of the silk industry in that country.

DENIM: Made of a twill weave, the cotton warp is usually dyed blue or brown. The cotton filling is always white.

DIMITY: Thin, sheer cotton fabric with corded stripes or check effects. Similar to lawn. Comes in white, dyed or printed.

DOG: An undesirable piece of merchandise.

DOTTED SWISS: Made of lappet weave, it is a sheer cotton fabric with crisp finish. Woven dots made by the lappet warp are the outstanding points of the cloth.

laps over the front to form double thickness with two rows of

DOUBLE-BREASTED: A coat, vest, or outer garment which buttons.

DOUBLE STITCHED SEAM: Same as cord stitch but stitched twice and with a larger underlay or outlet for the second row of stitching. Also called lap stitch.

DUMMY: A figure on which clothes are displayed; a form; a manikin.

END: A warp yarn or thread that runs lengthwise or vertically in cloth. Ends interlace at right angles with filling yarn to make woven fabric.

ENSEMBLE: A costume of harmoniously designed garments and accessories.

FACE-FINISHED FABRIC: Cloths finished on the face only. Much resorted to in case of meltons, kerseys and other overcoatings.

FAILLE: Ribbed silk or rayon cloth with crosswise rib effect. Cords are stouter than the warp. Soft in feel and belongs to the grosgrain family.

FAILLE TAFFETA: Stiff and crisp with a fine cross-ribbed appearance. Used for dresses and coats. Made in silk or rayon — currently in fashion.

FELLED SEAM: A seam in which the waste is turned under and stitched down to form a strong, flat junction.

FIBER: An individual strand sometimes referred to as a filament. It is a slender, fine diameter, single strand. Several fibers, however, may be combined to them ready for spinning, weaving and knitting purposes.

FILAMENT: An individual strand that is indefinite in length. Examples are silk, which may run from 300 to 1400, 1600 and even 1800 yards in length; synthetic filaments are indefinite in length and may attain a total length of several miles. Filaments are finer in diameter than fibers. A fiber or a filament is the smallest unit in any type of cloth.

FILLING: Thread or yarn that runs crosswise or horizontally in woven material; interlacing with the warp yarn, filling is often referred to as filling picks or picks.

FINDINGS: A term applied to miscellaneous fittings such as buttons, snaps, eyes, and ornaments, that are sewed or otherwise attached to garments and shoes during manufacture.

FINISHING: The art and science of making materials presentable to the consuming, buying public. Cloth is converted from the gray goods state, as it comes from the loom, into a fair, medium, good, or excellent cloth ready for usage. Textile fabrics are "made in the finishing" as there has never been a perfect yard of cloth, free from defects of some sort, woven. Finishing takes care of these defects in the material.

FLANNEL: Loosely woven cloth of simple weave which the dull finish tends to conceal.

FLAT CREPE: Similar to Crepe de Chine but has flatter surface. Made in silk or rayon and the smoothest crepe on the market.

FLEECE: Heavy, compact, long napped overcoating much in use. Interlacings well covered up by nap. Range from cheap to expensive cloths. Stock, skein or piece dyed. From 15 to 25 ounces per yard.

Good quality cloth, gives fine wear. Material is often cumbersome and bulky, therefore it may be difficult to manipulate. Nap wears out in time.

F.O.B.: Freight collect. (Freight on Board)

FOULARD: A lightweight silk or rayon cloth noted for its soft finish and feel. Made with plain or twill weaves, it is usually printed with small figures on dark and light backgrounds. Foulard is always a popular staple for neckwear fabric.

FRENCHBACK: A cloth with a corded twill backing of different weave than the face of the cloth, which is clear finish in appearance. It is a staple worsted cloth. Back weave is of inferior yarn when compared with the face stock. The backing gives added weight, warmth, more texture and stability to the cloth.

FROG: An ornamental looped fastening made of braid. It is used as a decorative accessory to secure pajamas, coats, cloaks, etc.

FRUIT CAKE: A nutty customer.

GABARDINE: Construction is the same as for cotton gabardine; a 45 or 63-degree twill. These weaves give the characteristic, single diagonal lines noted on the face of the cloth. Material is piece dyed and used in men's and women's wear.

GEORGETTE CREPE: The warp and filling arrangement in

this silk material consists of two ends of right-hand twist and then two ends of left-hand twist yarn. Crepe weave used to enhance the pebbled effect.

GINGHAM: Cotton plain weave material made with medium or fine yarn; comes in stripes, checks and plaids; is yarn dyed or printed. The weight is about six yards to the pound. Texture average about 64x66.

GORE: A triangular piece of fabric set into a garment to give fullness to a part, as a sleeve.

GRAY GOODS: Also spelled grey, greige, grieger. They are cloths, irrespective of color, that have been woven in a loom, but have received no dry or wet finishing operations. Gray goods are taken to the perch for the chalk-marking of all defects, no matter how small. These blemishes must be remedied in finishing of the cloth. Material is converted from the gray goods condition to the finished state.

Dry finishing operations may include: perching, measuring, burling, specking, mending, sewing, experienced sewing; shearing, napping, gigging, pressing, packing, wrapping and so on.

Wet finishing operations may include: dyeing, printing, washing, fulling, milling, scouring, soaping, shrinking, crabbing, centering, sponging, decatizing, London shrinking, waterproofing, mercerizing, gassing or singeing; beetling, chasing, schreinerizing, embossing, bleaching, sizing, calendering, friction calendering, sanforizing, etc.

GROMMET: A large eyelet clipped to material to provide drainage or ventilation, or as a bushing for cord passed through the fabric.

GROSGRAIN: Used in vestments, ribbons, coatings, costume cloth. Rib weave used with heavy filling cords. Cloth may have variable rib lines.

GUSSET: A small triangular piece of material sewn into a garment for reinforcement.

HANDKERCHIEF LINEN: Cambric or lawn serve best as handkerchief linen; comes plain or barred and may be in the white, dyed or printed.

HANDLE, FEEL: The term used in appraisal of the properties and the characteristics of fabric-boardiness, hardness, roughness, softness, smoothness, etc.

HARRIS TWEED: Considered as the last word in genuine tweed cloth. This cloth comes from the Harris and Lewis Islands off the northwestern coast of Scotland, the home of Clan MacLeod. These tweeds give excellent wear and command a good price. The material has characteristics of its own, even to the well-known and advertised "peat bog order," that the cloth takes on in the processing in the home in the course of construction. This is the tweed "par excellence" and it is imitated more than any other popular staple material. The hand loom production is small but power loomed Harris Tweed production is large. Much cloth called types of Harris Tweed is poor imitation of the genuine goods.

HEAD CHECK: A check with an advanced date to consummate payment without an immediate withdrawal of cash from the bank. Also a post-dated check.

HERRINGBONE: Used for suitings, topcoatings, overcoatings, sport coats, dressgoods in men's and women's wear. The cloth gives a weave effect in fabrics that resembles the vertebral structure of the fish known as herring. The cloths are staples and always in demand.

HOMESPUN: Originally an undyed woolen cloth spun into yarn and woven in the home with the rather crude machinery used by the peasants and country folk the world over.

HOT: Highly saleable.

JACQUARD: A celebrated method invented by Joseph Marie Jacquard of Lyons, France, at the beginning of the 19th century, and so named for producing elaborate cloth weaves in the loom by the substitution for the ordinary and restricted number of heddle frames and pattern chains, of perforated strips of card-

board punched according to intricate design. These perforations, in connection with rods and cords, regulate the raising of stationary warp thread mechanisms. The Jacquard motion revolutionized the weaving industry.

JERSEY: A plain knitted fabric originally of wool but now made of cotton, rayon, silk, etc. Formerly all jersey was made on circular machines, but rayon jersey is now commonly made on tricot machines.

JODPHUR: A low boot used for riding. Trousers worn for horseback riding. The trousers are tight fitting around the calves to the ankle. Low shoes are worn with them instead of high riding boots.

KHAKI: From Hindu, meaning dusty. Cloth is made in cotton, wool, worsted and linen and with combinations of these fibers. Cloth first gained prominence when it was taken as the standard color for uniform cloths of the British army in all parts of the Empire.

LASTEX: Lastex yarns combine rubber with cotton, wool, silk, or rayon yarns to produce a permanently elastic yarn that is used for a variety of purposes. Latex composes the rubber core, and any of the textile yarns may be wound around it, forming a filament whose surface is fully vulcanized.

Lastex yarn may be used as warp or filling; the woven fabric stretches in the direction of the lastex yarn. If used for both warp and filling, the fabric is stretchable in both directions.

LINSEY-WOOLSEY: Cloth made of linen and woolen yarn. Cotton may be used instead of linen. Either stock is always the warp. Animal fibers always are the filling. Cloth is of loose structure, coarse, and often highly colored.

LONDON SHRUNK: Hot-and-cold water treatments given to worsted fabrics in order to obtain definite shrinking percentages; all worsteds should be London-shrunk prior to cut-fit-and-trim.

MADRAS: Fine cotton shirting that has dyed, woven stripes in warp direction. Thin, closely woven, light in weight. Long staple cotton of good quality is used.

MAKING THE LAY: The laying of paper patterns on cloth so that cutting may be done in the most advantageous way.

MARK-DOWN: To lower the price of an item.

MARK-UP: To increase the price of an item. Also the term for a legitimate profit.

MELTON: Originated in Mowbray, the long popular hunting resort in England, known the world over. Originally a hunting cloth, melton is now classed with kersey, beaver, and broadcloth.

MERINO: (The Spanish word "merino" signified roving from pasture to pasture, said of sheep; probably from the Latin, "major," greater.) The very fine quality of wool of the so-called Merino sheep of Spanish origin. Hence a cloth of such material. The term "Merino" is now applied also to knitted woolen fabrics, notably undergarments constructed of yarns with an admixture of cotton to prevent shrinkage in laundering.

MERINO WOOL: The highest, finest and best type of wool obtainable. Merino wools have the best working properties and have been spun, for commercial purposes, to 80s worsted counts.

METALLIC CLOTH: Any fabric, usually silk, that has gold, silver, tinsel or other metal threads interspersed throughout the design in the cloth. Lamé is a metallic fabric.

MOGADOR: Originally a cravat fabric made of silk and named after the town Mogador in North Africa—the cloth resembles a fine faille.

MOHAIR: (From the Arabic "Mukhayyar," a goat's hair fabric.) Called in Medieval times "mockaire." A glossy lining cloth in both plain weave and twills, in dyed or natural colors, made from the hair of the Angora goat of Asia Minor. It is made of domestic fibers, also of other stock.

MOIRE: The wavy effect given to certain cotton, rayon or silk fabrics. The effect is often applied to taffeta since it adds to the appearance of the cloth. Moire goods may have permanent finish,

draped well, give good service and seem to add to the stiff, regal type of cloth much used in evening wear. Ideal for the fall and winter crisp fashions.

NANKEEN, RAJAH, SHANTUNG, TUSSAH: These fabrics, all about the same, are made with silk or rayon and come in the natural tussah silk tan or ecru color and in plain or twill weaves.

NAP: The fuzzy or protruding fibers noted on the surface of a finished material. Nap covers up to a great degree the interlacings between the warp and the filling threads. It gives added warmth to the wearer.

NUDNICK: A bothersome customer.

NUT: Overhead. We have a large "nut".

NYLON: Nylon differs totally from rayon, in that it is of a non-cellulose base, and has unique properties not inherent in rayon. It is made from coal, air, and water: that is, the elements, carbon, oxygen, hydrogen, and nitrogen. Nylon is a registered trade mark of Du Pont.

OPERATOR: A merchant who does things in a "big" way.

ORGANDY: Sheer, stiff, transparent plain weave cotton cloth. Textures range from 72 x 64 up to 84 x 80. Combed yarns always used. Arizona, Pima or Egyptian cotton used. White, dyed, or printed. Counts of yarn may be 150s in warp, 100s in filling.

Stiffness is permanent or temporary. Very attractive cloth, but difficult to launder and not practical for daily wear. It has more crispness than lawn, cambric, dimity, or other cloths of the same family grouping.

OTTOMAN: Heavy, plain-woven fabric, characterized by wide, flat crosswise ribs.

OVERHEAD: The cost of maintaining a business.

OVERPLAID: In reality a double plaid. This is a cloth in which the weave or, more often, the color effect is arranged in blocks of the same or different sizes, one over the other.

OXFORD CLOTH: Plain, basket or twill weaves are used in this cotton or rayon cloth. There are two yarns which travel as one in the warp, and one filling yarn equal in size to the two warp yarns.

OXFORD MIXTURE: Usually a color effect in dark grey noted in woolens and worsteds. The degree of shade is governed by the mixture percentages of black and white stocks used. Mixing takes place prior to the carding and spinning of the yarn.

P & L: A charge account charged off as uncollectable.

P. M.: Abbreviation for "pin money", meaning a commission for the sale of an unwanted item.

PAISLEY CLOTH: Used for coverings and shawls. Originated in Paisley, Scotland. This characteristic cloth of worsted has scroll designs all over the material.

PEANUT: A merchant who operates in a small way.

PEDDLE: The forced sale of an item.

PENCIL STRIPES: Suiting material that has fine, light, white or tinted stripes running in the warp direction.

PEPPER AND SALT: Apparel material of fine, speckled effect. The appearance of the cloth suggests a mixture of salt and pepper.

PERCALE: Closely woven, plain weave cotton fabric. Cloth resembles cambric. Cylindrical yarn is used.

PICK: A filling yarn or thread that runs crosswise in woven goods.

PIECE DYED CLOTH: Any material that has been dyed some solid color or shade. One of the group of the three greatest methods of dyeing—piece, stock and yarn or skein dyeing.

PILE FABRIC: A material that, to some degree, resembles fur. The cloth may be cut or uncut. It has a nap on the face of the goods, or it can be made so that there will be long loops in the uncut type of material. Pile cloth may be soft or harsh in feel, have considerable body, and an appealing appearance.

PINKING: The process of finishing a seam to prevent raveling. It is done by a pinking scissors or machine. The result is a saw-like edge which runs the length of the seam.

PIPING: A narrow bias fold or a cord used in finishing edges.

PIQUE: Medium weight or heavy weight cotton cloth with raised cords that run in the warp direction.

PLAID-BACK: A light, medium or heavy overcoating made on the double cloth principle—two systems of warp and filling, with a binder warp or filling arrangement. The underside of the cloth is a plaid.

PLAIN WEAVE: The simplest, most important and most used of all of the hundreds of weaves possible to be used in making textile cloths. Eighty per cent of all cloth made each year is made on this simple construction.

PLEAT: The fold of fabric laid back flat, usually lengthwise. It is made singly or in groups for decoration or to hold in the width of the garment.

PLY: To lay or twist two or more yarns together in order to obtain a new count of yarn from the action. Ply or folded yarn is much stronger than single yarn.

PONGEE: A soft, plain weave cotton cloth which is schreinerized or mercerized in finishing. It has more picks than ends, 72 x 100 is average texture. Uneven yarns are used and natural colors—brown to ecru—prevail in this lightweight to medium weight fabric.

POPLIN: From the French, "popeline." It is a staple, dress-goods material. The cloth resembles bombazine, and silk warp and woolen filling are used. In the higher priced cloth, worsted filling is utilized. Filling yarn is particularly cylindrical as it tends to give the rounded form of rib line, noted in the fabric in the horizontal direction. The cloth is also made from other major textile fibers.

Cotton poplin has a more pronounced rib filling effect than broadcloth. The filling is bulkier than the warp but there are more ends than picks per inch in the material. In the carded poplin the textures vary from 88 x 40 to 112 x 46; combed poplin ranges from 88 x 44 to 116 x 56. The cloth is mercerized and usually chased for high luster. May be bleached or dyed with vat colors; printed poplin is also popular. Heavy poplin is given water-repellent finish for outdoor use; some of the fabric is given suede finish.

This formidable fabric is used for blouses, boys' suits, gowns, draperies, robes and shirting; much uniform fabric is made from the cloth, as well. Rayon poplin is much used in women's wear, and pajama fabric.

PRESSURE: Forced selling.

RAYON: The American Society for Testing Materials defines rayon as: "a generic term for filaments made from various solutions of modified cellulose by a pressing or drawing the cellulose solution through an orifice and solidifying it in the form of a filament." The term also implies fabrics made of rayon fibers or filaments.

The cellulose base of the manufacture of rayon is obtained from wood pulp or cotton linters which are the short brown fibers left on the cotton seed after the first-time ginning on the plantation or at the community gin. Wood pulp for rayon comes from spruce, pine or hemlock chips.

Rayon includes yarn made from the cuprammonium, nitro-cellulose, viscose, and acetate methods. The making of rayon involves much scientific and chemical knowledge; research, and experimentation.

Rayon fibers, like cotton, leave an ash when burned with the exception of acetate rayon which leaves a hard bead difficult to crush between the fingers. The method of making acetate rayon differs from the other three methods.

About sixty-six percent of all synthetic fibers are produced by the viscose method; about thirty-two percent on the acetate method, with the cuprammonium method supplying the remainder since the nitro-cellulose method is all but extinct.

SATIN: A term which signifies that silk or rayon have been used to make the fabric. Satin weaves are used to make satin and sateen. Satin fabric may be recognized by its luster, smooth, soft feel.

SEERSUCKER: Cotton or rayon crepe-stripe effect fabric, made on plain weave variation, crepe weave. Light in weight. Colored stripes are often used.

SELVAGE: The rather conspicuous edge of narrow listing on the edges or sides of cloth, which is part of the fabric and is not sewed on, to prevent raveling out of the woven threads in the goods.

SERGE: Popular staple, diagonal worsted cloth, dyed in piece and may be made in mixture or fancy effect. It is possible to stock-dye and yarn-dye the material, but piece-dyeing is preferred. The name is derived from the Latin "serica." This would imply that the cloth was originally made of silk. The weight of serge runs from ten ounces upwards and it is one of the most staple of cloths.

SHANTUNG: Low in luster, heavier and rougher than pongee. A plain weave in which large, irregular filling yarns are used. Sometimes used to describe a heavy grade of pongee made in China. Sometimes referred to as Nankeen, Rajah, Tussah.

SHARKSKIN: A fine worsted quality fabric made from small color-effect weaves or fancy designs in which the effect noted in the finished cloth resembles the skin of the shark. The cloth is given a substantial finish and it wears very well. High texture is used and the fabric comes chiefly in shades of gray or brown.

SHARP-SHOOTER: A chiseler; a merchant or wholesaler who exceeds his legitimate mark-up.

SHOULDER PAD: A pad made from cotton wadding used in coats to raise and extend the shoulder.

SLASH POCKET: A type of pocket made without a flap.

SLEAZY: Thin, lacking firmness; open meshed. Usually said of fabrics.

SPIEL: A sales talk.

STITCHES, TYPES OF: A stitch is the joining together or ornamenting by sewing with a threaded needle or other implement as in embroidery or sewing of different types. A stitch is made on one piece of cloth. A seam is the sewing of two pieces of cloth together; it is impossible to have a seam without a stitch.

BASTING: The holding of pieces of cloth together for the time being; to be taken apart later on. Noted in suits being made to measure.

BLIND HEMMING: The use of stitching to make the stitches invisible. Noted on rayons, cottons, silks, woolens, and other cloths that are medium or expensive in price. It is not a strong stitch; done quicker than slip stitching.

BLIND STITCH: This is used to fasten on trimming or bias bands where the stitch must not show on the right side of the goods. When finishing hems, it is applied by machine.

CROSS STITCHING: Used for decorative purposes and is made by crossing two slanting stitches in the shape of the design or pattern.

FEATHER STITCHING: Used for decorative stitching; seen on aprons, runners, etc. Combines the holding process of the running stitch and adds to the final effect.

OVERCOATING STITCH: Prevents the edge of the fabric from raveling. Overcoating stitches are deeper and farther apart when compared with overhanding stitches; the work is done from left to right.

SLIP STITCH: Short loose stitch which is concealed between two thicknesses of cloth. It is used wherever invisible stitching is necessary. Slip stitch is made by taking up a thread of the hem and the fabric; it is used for hems and facing or wherever stitching is not shown in the face side.

SLIP STITCHING: Used where invisible stitching is required for the holding of hems, facings, trimmings in place, etc. It is a

good stitch to use in sewing and is ideal for workers to use in making apparel. Only part of the thread is in the material and this tends to make the stitch invisible to the naked eye.

STRAIGHT HEMMING STITCH: Like the slant stitch except that this stitch is straight. It is used to hold the edge and to show the stitching as little as possible.

T.I.: To talk into.

T.O.: To turn over a difficult sale to another salesman.

T.O. MAN: A top man on the selling staff to whom tough sales are assigned by lesser lights.

2. 10. E.O.M.: An invoice due on the tenth of the month after delivery subject to 2% discount when paid promptly.

TEXTURE: Some terms pertinent to texture when it has this meaning include: Boardy; Cashmere; Cire or waxed; Clear; Crepe; Cropped; Dull; Duplex; Even; Face-finish; Glazed; Glossy; Harsh; Lustrous; Mercerized; Moire or Watermarked; Moss; Pebble; Plain; Reversible; Rough; Satin; Satin-like; Semi-finish; Sheared; Silken-like; Smooth; Soft; Starched or sized; Stiff; Undressed-finish; Uneven-finish; Unfinished-finish.

TRICOT: High grade, woolen or worsted cloth used in ladies' wear. The term in French means "knitting." The woven cloth usually repeats on four or eight picks and there are horizontal rib lines in the finished fabric. Cloth is made from a double cloth weave on the principle of the double plain weave. Tailors very well and is conventional.

TRIM: To decorate a window.

TROPICAL: Fancy suiting material of plain and rather open weaves. It is a lightweight worsted of the semi-staple group. Fabric is ideal for summer and tropical wear, and resembles Palm Beach cloth. Weight goes from 6 to 12 ounces per yard.

TWILLS: In this sense, the name given to cloths that show a twill weave construction on the face of the material. In short, twill cloth shows a diagonal or bias effect on any material in regular repeat formation. From the Scotch, tweel, to make a diagonal effect.

ULSTER: Heavy overcoating cloth, loosely woven with warp of right hand twist yarn, and filling of left hand twist yarn.

UNDER PRESSING: Pressing a garment on the wrong side prior to sewing on the lining.

VELOUR: From the Latin, "vellosus," meaning hairy. Cloth is used as coating material, and in velour check form, is used for dressgoods and coating cloth. The material is a thick bodied close-napped, soft type of cloth.

VELVET: From the Latin, "vellus," meaning a fleece or tufted hair. Most of the cloth is made of silk or rayon and cotton, but there is some wool and worsted velvet on the market.

Velvet made of silk or rayon comes in many types and qualities. The back of the cloth is plain, the pile is rayon, silk, spun silk, Tussah silk, etc. Good velvet is expensive; the cheaper cloths give little service and look well only a few times before beginning to deteriorate.

VENETIAN: Used in men's wear and in linings. A fine, worsted twill cloth light and medium in weight, piece dyed, and given a high luster finish. The name is taken from the resemblance noted to silk venetian a cloth of real artistic value that was made in Venice.

VICUNA: The animal is found at elevations approximating 12,000 feet in the almost inaccessible regions of the high plateau area in Peru, northern Bolivia, and southern Ecuador. Vicuna, which live above the clouds, are about three feet high and weigh from 75 pounds to 100 pounds. The animal has a life span of about 12 years.

The fiber varies from golden-chestnut to deep rich fawn shades to a pallid white beneath the body and on the surface of the extremities with light markings on the face and jaws.

VIRGIN WOOL: The Federal Trade Commission considers this term synonymous with New Wool. It states that "the term virgin

or new wool as descriptive of a wool product or any fiber or part thereof shall not be used when the product or part so described is not composed wholly of new or virgin wool which has never been used, or re-claimed, reworked, reprocessed or reused from any spun, woven, knitted, felted, or manufactured or used product. Products composed of or made from fiber reworked or re-claimed from yarn or clips shall not be described as virgin or new wool, or by terms of similar import, regardless of whether such yarns or clips are new or used or were made of new or re-processed or reused material."

Another meaning of the term is that it is the first clipping from a sheep that has never heretofore been sheared, a shearing or yearling sheep.

Another concise and brief meaning of the term is that it is wool, irrespective of the clip, that has not been manipulated into yarn and cloth.

In some respects, the term may be somewhat of a misnomer. Care should be exercised to give the correct impression as to what is meant in speaking of virgin wool. Advertising has done much to add to the confusion in interpreting the correct or implied meaning. Some will say that some grades of virgin wool may cost less per pound than certain good quality cottons; thus, to the buying public the term may be somewhat misleading.

There is also some apparent misunderstanding concerning the term, "100-percent wool." Some will say that when it is considered that wool from the belly, rump and shanks of the animals is used in the manufacture of woolen goods, it can be gleaned that while the resultant garment may be advertised as all-wool or 100-percent wool, the quality may be deficient despite the fact that the cloth may be entirely of virgin wool.

VOILE: Light, sheer, thin transparent cloth with a two ply warp. Classed with organdie, lawn, and other sheer materials.

WELT: A strip of material seamed to a pocket opening as a finishing as well as a strengthening device. A raised or swelled lap or seam.

WOOL: Strictly speaking, the fibers that grow on the sheep fleece. The Wool Products Labelling Act of 1939, however, decreed that wool "means the fiber from the fleece of the sheep or lamb, or the hair of the Angora or Cashmere goat (and may include the so-called specialty fibers from the hair of the camel, alpaca, llama, and vicuna) which has never been reclaimed from any woven or felted wool product."

WOOLENS: Cloth made from woolen yarn but not always one hundred percent wool in content. The average woolen has a rather fuzzy surface, does not shine with wear, does not hold the crease, has nap and in the majority of cases, is dyed. Woolen finish is easily recognized on cloths to determine the difference between this cloth and a worsted material.

WRAP-UP: An easy sale: Also used to describe any easy chore.

YOKE: That section of the garment in the area of the shoulder or the hips. It is shaped to fit those portions of the body and acts as a support for the remainder of the garment.

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A WORD OF THANKS

On behalf of Mayor William O'Dwyer and his Committee, we wish to express our gratitude and deep appreciation to the public spirited men and women and those institutions whose efforts have helped to make possible this special publication in commemoration of the Golden Anniversary of Fashion

for the Committee

Grover A. Whalen *Samuel L. Deitsch*



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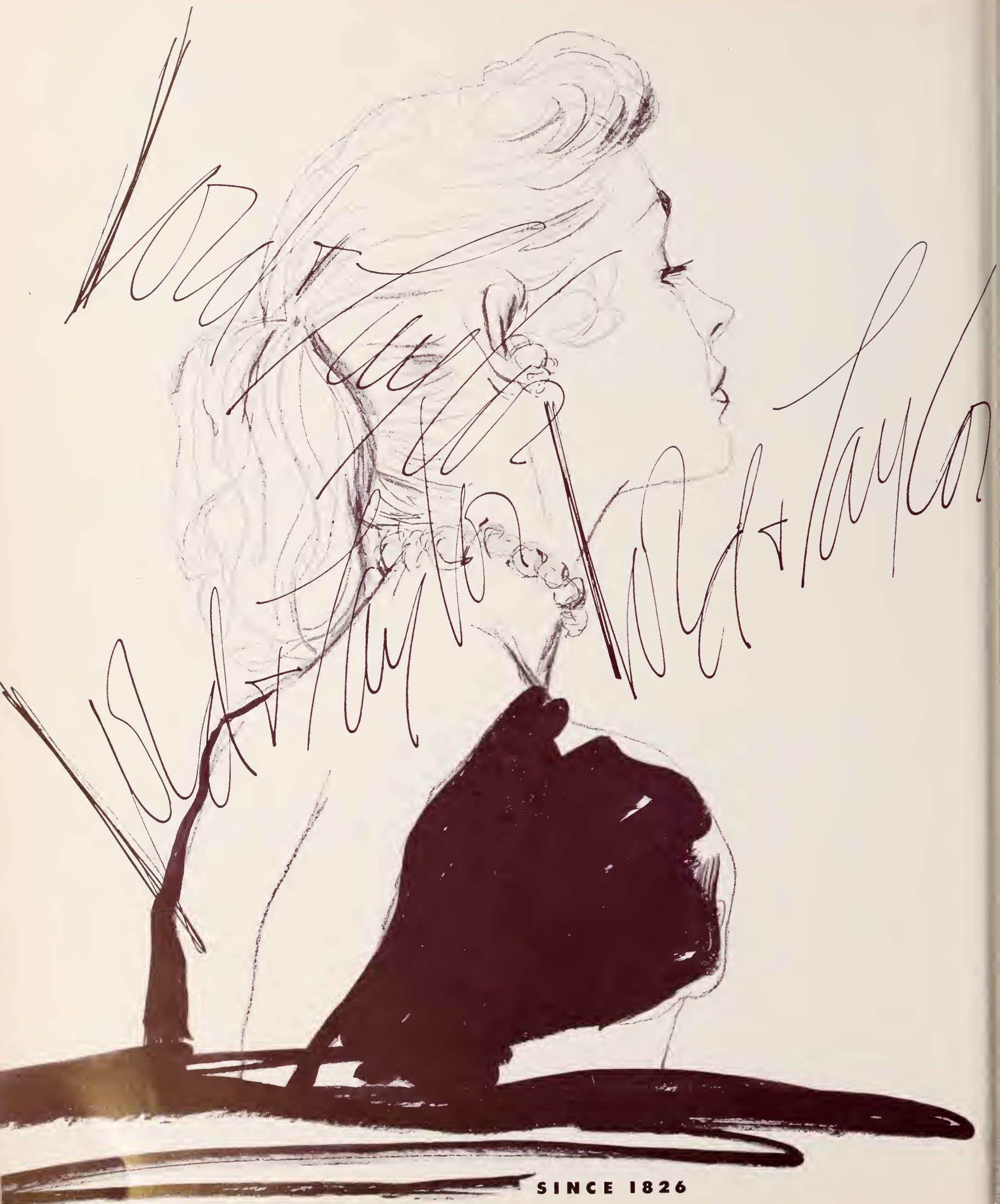
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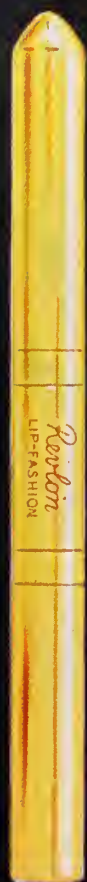
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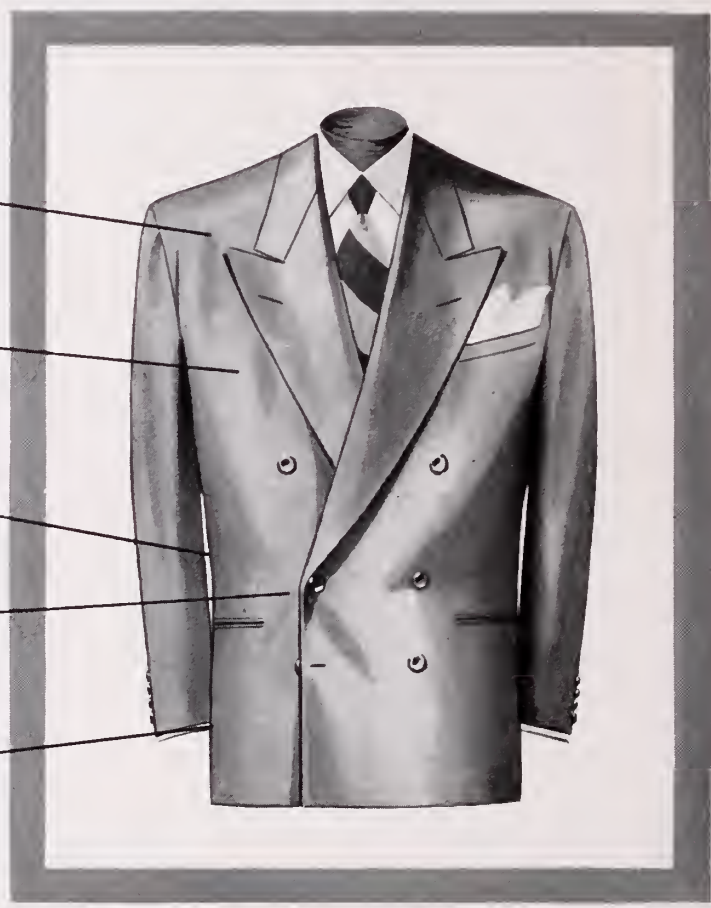
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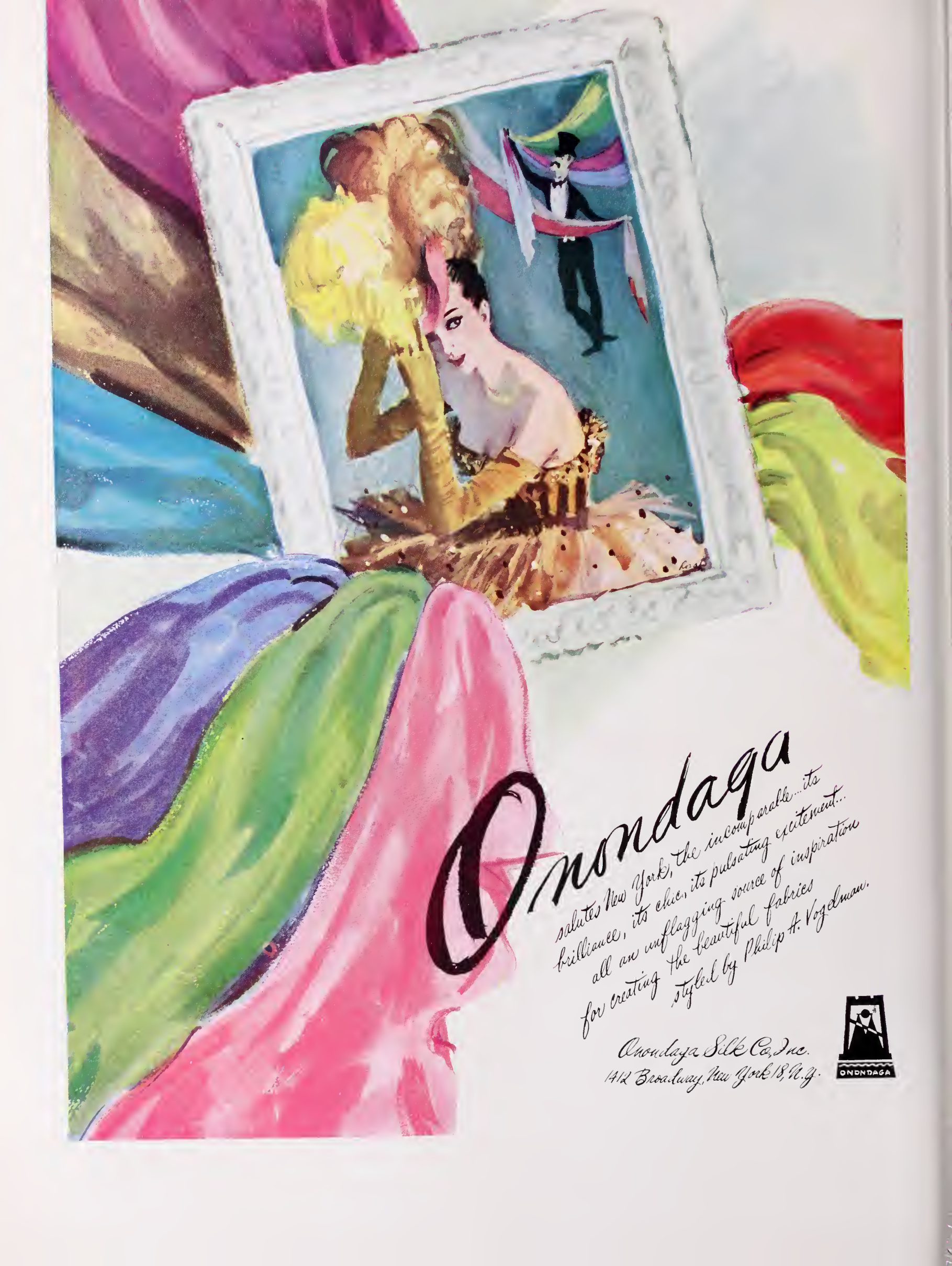


Send for the name of the nearest store featuring this garment.

FREE BOOKLET: "Alphabet of Wool Fabrics"



Drop a card to PACIFIC MILLS, WORSTED DIVISION, DEPT. V8, 261 FIFTH AVENUE, NEW YORK 16



Ondaga

salutes New York, the incomparable... its
brilliance, its chic, its pulsating excitement...
all an unflagging source of inspiration
for creating the beautiful fabrics
styled by Philip H. Vogelmann.

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A NEW LIPSTICK by HENRY ROSENFELD



Sparkling Lucite case with Richelieu brass base... special lock-tight feature to prevent smearing. \$1 plus tax

You've always adored his dynamic clothes . . . now you'll fall in love with his lipstick . . . a lipstick as surely color-blended . . . as subtly fashion-right . . . as every Henry Rosenfeld costume. You've only to try it to recognize at once its superior texture and staying power . . . only to see its six vibrant fashion-keyed colors to realize that here, at long last, is the lipstick you've been waiting for.

Also available are brush lipstick, rouge, face powder, dusting powder, perfume, cologne.

Sold in fine fashion and department stores throughout the country. Henry Rosenfeld, 498 Seventh Avenue, N. Y. C.

which of these things
does Burlington mean to you?



Concordia-Gallia Division
1400 Broadway
fabrics of "fashion foresight"



Galey & Lord, Inc.
57 Worth Street
high fashion cottons with
a tradition of quality



Flat Goods Division
350 Fifth Avenue
lovely, lasting lingerie
and blouse fabrics



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stronger, longer-wearing hosiery



Men's Wear Division
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men's rayon suitings
that take the summer
out of summer



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fine tricots for scores of
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fabrics to fill every
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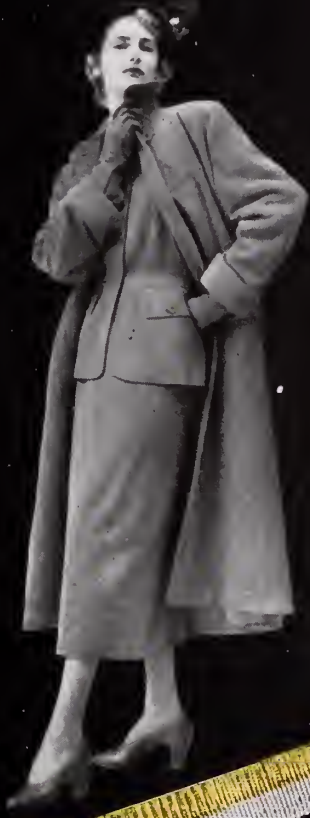


Stark Bros. Ribbon Corp.
26 West 40th Street
fine fashions in narrow fabrics

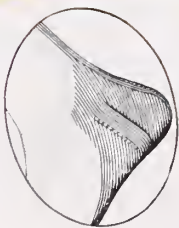
Burlington Mills
"Woven into the Life of America"



... the label



to look for...



New and exclusive feature!
 Cameo's "Tailored Heel" will
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Hop on and pick out a pair

Pick out leg loveliness such as you've never dreamed of. Only Cameo stockings give you the captivating fit of "Tailored Lengths"*. Only Cameo gives you the slenderizing chic of "Pencil Line Seams"*. In the very latest colors—of sheerest pedigreed nylon. Every expensive feature—at a price that's a mere bagatelle.

Cameo STOCKINGS

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of style

FOR ALL that is authentic in the styling of men's clothing, the world of today looks to New York. And New Yorkers look to Eagle Clothes. Wherever you find the Eagle Clothes label, you find the best-styled clothes in town.

● FOR STYLE CHART and name of nearest dealer, write to Eagle Clothes, Inc., 79 Fifth Avenue, New York 3.



BIANCHINI FERIER

Sixtieth Anniversary



The marked fancy for Bianchini Fabrics has continued for sixty years. This most celebrated French house prides itself in furnishing the choice and novel fabrics which have the convenience of pleasing the Select Fashionables, while being inimitable.

Bianchini Ferier, inc. 103 5th Avenue
New York & Paris



ONE THING HASN'T CHANGED

"Fine fabrics are ^{still} the Foundation of Fashion"

Juilliard

WOOLENS • CORDUOYS • RAYONS



Photographed by Gene Fenn at French and Company

The cloche cape . . .
little wrap of vast charm
in star-tinted *Silverblu
Mutation Mink

Designed by Julio Lafitte **SAKS FIFTH AVENUE . . .** New York . . . Chicago . . . Detroit . . . Beverly Hills

Consult your furrier for further information about *Silverblu Mutation Mink • **MUTATION MINK BREEDERS ASSOCIATION**

There's something
about you . . .

Breathtaking

Why? Because you hunt high and low
for the exceptional fashion.

You're fussy as a prima donna
about the fabric.

Your 5 o'clock-to-curfew dress
will be satin. (Because that's news
this year.) Not *any* satin.
Skinner rayon Satin . . . the kind that
literally pours over you like
liquid moonlight . . . smooth, sinuous, soft.

A standout fabric with the Skinner
hundred-year quality heritage
evident in every inch. Look for it in
better fashions. Ask for it by the yard.

WILLIAM SKINNER & SONS, NEW YORK 3, N. Y.



Skinner

FABRICS



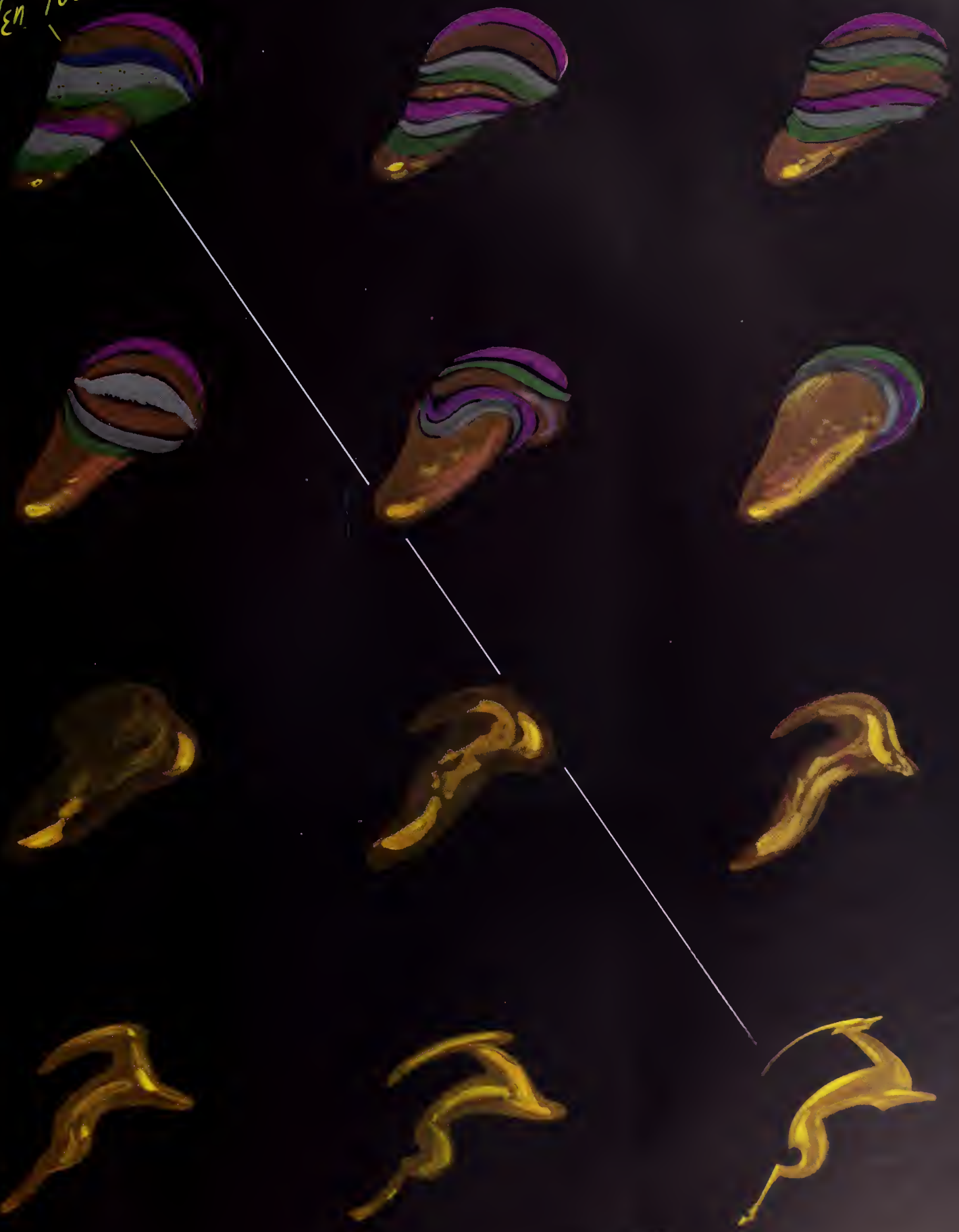
Ducharme

celui qui tisse la lune
le soleil et les rayons bleus
de la pluie ...

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the golden touch in handbags



the mark of a Koret original

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"BOTANY" BRAND
FABRIC
TAILORED BY *Crane*

For over 59 years Botany has contributed
to New York's Fashion Leadership by producing pure
woolen and worsted fabrics of unvarying
quality and sound value.

On this Golden Anniversary, a great mill
salutes a great city, and pledges a continuing
all-out effort to keep America's Fashion
Industries first in the world.

Botany Mills, Inc., Passaic, N. J.

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Of course her nylons

are seam free...



PHOTOGRAPH JOHN RAWLINGS

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Arctcroft Hosiery Co.
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EST. 1865

Van Raalte

"BECAUSE YOU LOVE NICE THINGS"

All Nylon Jersey Sheeris^{*}

FOR CARE-FREE LOVELINESS!

YOU'RE LIVING IN AN ENCHANTED
NEVER-NEVER LAND COME TRUE WHEN YOU
WEAR NYLON, ALL-NYLON JERSEY SHEERIO^{*}.
A-FROTH WITH DAINTIEST LACE (THAT'S
NYLON TOO!) THESE GLAMOROUS UNDIES
TUB AND DRY IN A TWINKLING TO FLOWER-
FRESHNESS WITH NO IRONING WHATEVER.
TRULY MIRACULOUS! TRULY CARE-FREE
LOVELINESS! GOWN \$15, JAMETTE
(SHORT PAJAMAS) \$11, CHEMISE AT
RIGHT \$7, JIGGER PANTIE \$3.50.

NYLON FLEXTOE^{*} STOCKINGS,
ON LONG-STEMMED BEAUTY
AT RIGHT. ARE PROPORTIONED
IN GIRDLER LENGTHS...
\$1.35 TO \$1.95.

NYLON GLOVES OF
MAGIC SHEERIO, TOO.
WASH AND DRY... RUFFLES
AND ALL... TO PERKY
FRESHNESS IN A MATTER
OF MINUTES. \$2.50.





Painted by Marie Zamparelli at The Colony

Amberglo

* * * * * Nolde's versatile stocking color

picks up nasturtium tones in the John-Frederics' hat,
complements the luxuriousness of Monte-Sano's black satin coat.

Available in six proportioned leg sizes. * * * * *

Nolde Nylons

GREETINGS to New York
from Mallinson . . . the house that
has been creating fine fabrics
throughout all the years of
Greater New York's history.



Mallinson fabrics



NATIONAL MALLINSON FABRICS CORPORATION

1071 Avenue of the Americas, New York 18 • Chicago • Los Angeles • San Francisco • Seattle

The Mallinson elephant assures the best in quality and fashion

above all!



bobij

seamless nylons by Hanes

The New

Age of Elegance

in stocking fashions and
colors by Berkshire



Costume by Maurice Rentner, Hat by Lilly Dache
for Frederick & Nelson, Seattle



Gently echoing the lavish look of rich fabrics . . .
sheer, sheer Berkshire stockings that are a fastidious
accompaniment to a new, tasteful, polished
manner of dress . . . a true Age of Elegance!

sheer...sheer... **Berkshire** stockings

for the loveliest legs in the world . . . by the world's largest manufacturers of full-fashioned stockings



W

HEN the little girl in the above picture album was taken by her mam-ma to McCreery in 1898, the store was over 50 years old. Counting babies, McCreery is now serving its sixth generation of New Yorkers. But the great thing about McCreery is not that it is so old, but that it seems to have used its 111 years to work up sparkle, and to learn things.

pre-selected merchandise

McCreery has no desire to be the biggest store on earth—not by a jug full. It would rather have extra-good pre-selected merchandise than acres of merchandise, willy-nilly. It really is a whale of a store, and yet it makes itself seem intimate by the smart way it has learned to *sectionalize* itself to make merchandise easy to find.

shopping in easy bites

McCreery has successfully broken a big department store into easy, palatable bites. At least, somebody with a delightful sense of order has made McCreery a place where you can shop smoothly and serenely without benefit of aspirin.

McCreery a great show!

And somebody with a delicious sense of design has put beauty and, yes, fun, into the store throughout. If you don't know McCreery, even if you don't expect to buy anything, we advise you to visit McCreery as a *show!* McCreery of today has many distinguished old ladies among its customers, who first came here in their fine carriages, but the majority of patrons are smart young mothers, college misses, business men, youngsters galore.

who's who of Mr. McCreery

This big store was started as a little store in 1837 at 102 Canal. James McCreery got aboard in 1864. He was born in the North of Ireland in 1826 and came to America at the age of twenty—swam, for all we know. He moved the store up and up and up, until 1906, when it moved out in the country to its present location at Fifth Avenue and 34th.

pleasant employees

Many steady McCreery customers say that one reason they like to shop at McCreery is that they get kind and courteous treatment from all McCreery sales people. Maybe one reason McCreery sales people try to make customers comfortable is that McCreery tries to make employees comfortable. For example, there is a veritable country club for employees on the McCreery roof, where they may lounge or play at noon time and enjoy a "recess" in the afternoon.

carnival at McCreery

Lunch is served in a circus tent in the Big Top Restaurant. Felix the Clown, plays his accordion to ecstatic youngsters and gives them hats and favors.

34th STREET & 5th AVE.
mcCreery's
 WISCONSIN 7-7000

Pride in Industry

The New York coat and suit industry takes pardonable pride in its contribution to the prestige and progress of the world metropolis of which it is so significant a part.

The industry's record of achievement comprises a saga of constructive citizenship.

It has been a pioneer in the development of collective bargaining, characterized by enlightened reforms in labor-management relationship, the soundness of those policies being reflected in its twenty-two consecutive years without a general strike.

It has adhered to clearly defined standards of equitable business practice.

Its structure of industrial dignity and commercial fair play enables the industry to center its attention upon utilizing, for a maximum of consumer satisfaction, its vast resources of knowledge and skill in the manufacture of meritorious merchandise.

INDUSTRIAL COUNCIL OF CLOAK,
SUIT AND SKIRT MANUFACTURERS, INC.

Bolani



A

PATTULLO

ORIGINAL DESIGNED BY JO COPELAND

Carmel

Original

1918

1948

For 30 years

CARMEL Originals have been

synonymous with design

and master craftsmanship.



A SILVER THREAD IN
THE BANNER OF NEW YORK'S
GOLDEN JUBILEE

The apparel manufacturing house of Deitsch, Wersba and Coppola, now observing the silver anniversary of its founding, has steadfastly maintained exemplary standards of quality consistent with the city's distinction as a source of service to the consuming public of the nation.

This silver thread in the banner of New York's Golden Jubilee is spun from the strands of true fashion artistry, master craftsmanship and excellence of fabrics and other components.

Deitsch, Wersba & Coppola
INCORPORATED
New York



The house of Mangone



Ruffolo

THE FINEST QUALITY SHOES IN THE WORLD



BELEGANTI SHOES INC.

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*Greetings from the member firms of
the Guild of Better Shoe Manufacturers.*

*Watch for the Guild crest . . . it represents the finest quality shoes
made only in New York City
the fashion shoe capital of the world*



William Bass

THANK YOU, NEW YORK, *for your Golden Opportunity*



by JACK DAVIS, president
JAY DAY DRESS COMPANY
462 SEVENTH AVE., N.Y.C.

No, the streets of New York are not paved with gold!

But for men and women of VISION, I believe, our New York, with its spirit, power, inspiration and opportunity — is a Golden City . . . Certainly for the men who make America's fashions, the precious substance out of which ideas of gold are spun — are here.

I find them in the people with whom I work. In the fabrics which I buy. In the stimulus of response I feel from every corner of the country . . . You see, mine has been the golden opportunity of bringing to the woman of limited means, the dress fashions she looks for to keep her smartly clad . . .

Yes, the real gold of life is here — for me, and for the millions who know and love New York as I do!

I salute New York on its Golden Anniversary, and thank her for her Golden Opportunity!



New York

is America's largest city, chief shipping port, center of financial activity, biggest commercial metropolis, supreme industrial center, leading publishing focal point, and most important theatrical nucleus;

Naturally,

it is also the principal and most dominant influence in millinery in the world — master in original design, superior in production.



Apparel for the American Scene

This is the meaning of sportswear as interpreted in the product of the members of the Sportswear Guild. It is casual clothes of authentic quality, designed with thorough awareness of the garment preferences and requirements of women of style discernment the country over.

New York City....zestful, colorful, cosmopolitan....a metropolis of multiple moods....is an inspiring setting for the designing of these fashions which are so faithfully attuned to the tempo of the times.

The outstanding ability to provide this merchandise is among the major factors in maintaining for the city its eminent place as a world center of apparel creation and manufacturing.





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• 78 EAST 56th STREET •

To the greatest City
in the world which has grown in
strength and beauty through its indom-
itable spirit and a generosity of heart
founded in that great tradition which
permits all manner of men and faiths
to live together in harmony and mutual
progress---I 'tip' my Chapeau--- a
gesture with an eye to style and a
fitting tribute, I humbly trust, to this
great center of creative genius.

WINNER

AMERICAN FASHION CRITICS AWARD - 1945

GOLD MEDAL - 5 TH AVENUE ASSOCIATION - 1938

Lilly Dache

ON THE OCCASION OF THE
GOLDEN ANNIVERSARY
OF THE CITY OF NEW YORK

1898 1948

o d a l i s q u e p e r f u m e

RAW



N E T T I E R O S E N S T E I N

What Every

For more than 75 years—since 1871, in fact—Kleinert's has been a favorite name with New York's well-dressed, well-groomed women. Today's busy housewife-mother-careerist knows (as *her* mother knew!) that Kleinert's has the nicest notions and the smartest ideas! Here are some of the fashion-important and all-around wonderful things we turn out.



Fleecenap* Shower Curtain! You'll love its beauty; your husband will like its non-blowing, non-sticking qualities. "Rhythm" pattern in silver on blue, yellow, green, rose, and white. About \$5.95.

Kleinert's Sava-wave* swim cap with the patented inner rim. Guaranteed watertight so "water stays out . . . wave stays in". Medium and large. Regular style, \$1.00. Olympic de luxe (above), \$1.25.

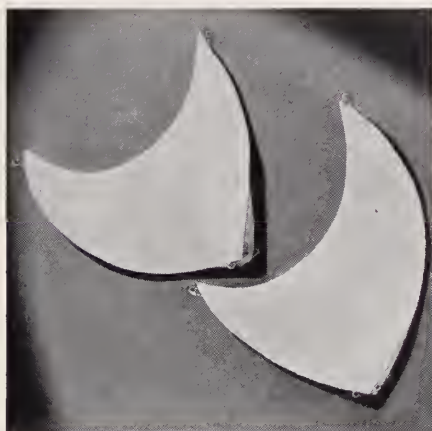
Kleinert's Beach Bag. Barrel style with shoulder-straps. Quilted waterproof plastic. Waterproof lining. White with red trim; red with white trim; black with red trim and red lining. \$3.95.

Kleinert's Sportimer* Sandals are gay as a carousel and fit perfectly. Black with white floral motif; white with multi-color motif and red platform. Sizes 4 to 9, medium width. About \$3.00.

Woman Knows—and appreciates



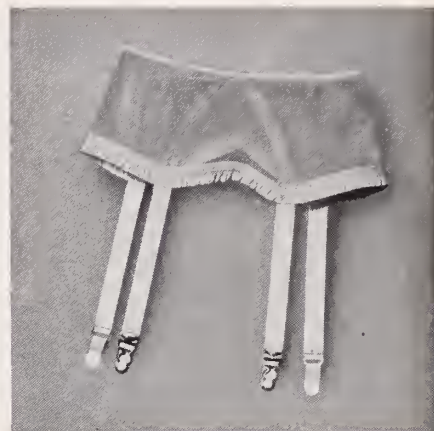
Kleinert's Pad Pants are cool, lightweight and waterproofed *without* rubber. Worn with regular diapers or disposable filler pads. About 69¢. Refill Pads \$1.19 per package (48 pads).



On guard every minute! Kleinert's guaranteed Pin-in Dress Shields protect all your pretty clothes, save you embarrassment—keep you dainty and well-groomed. Takes a minute to pin them in. From 39¢ to 55¢.



Buoyant comfort! Quilted Rubber Crib Pad—exclusively Kleinert's. Pure rubber, pneumatically quilted. No stitches for moisture to seep through. Odorless, water-and-acid proof. Easy to wash. 59¢-\$2.95.



Pretty anchor for your nylons... Kleinert's lovely garter belt of nylon leno elastic. Frilled edges. Step-in style with adjustable garters. Nude, white, blue. Small, medium, large. About \$2.00.

All through your favorite store you'll find dependable guaranteed time-and-money savers identified by the name you know.

** Kleinert's*

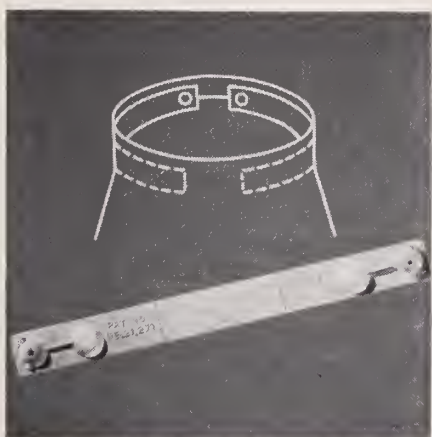
In business in New York since 1871



Practical and glamorous—Kleinert's Bra-Form°. Bra of nylon marquisette—with *guaranteed* shields permanently attached. In white or nude. Sizes 32-42. \$2.00.



So convenient, so comfortable and so smooth-fitting—Kleinert's Sani-scants° with convenient tabs. Rayon with waterproof panel. Tearose. Small, medium, large and extra large. \$1.50.



Neat trick! Keep your blouse tucked trimly into your skirt with Kleinert's Garment Grippers. Little strips of stippled rubber hold your blouse firmly. Ready to fasten in skirt band—no sewing! 50¢ a pair.



Have you ever said, "Wish I were slimmer here or there?" Kleinert's petal-soft Sturdiflex° girdle of pure rubber with controlled stretch, answers the figure-problem, keeps you looking slim. Sizes 24-36. \$2.95.



For real comfort on trying days, try Kleinert's Nuvo° Sanitary Belt. Specially woven by a patented process so it can't cut, bind or twist. With pin or pinless attachments. 35¢ to 75¢.

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Swansdown *Jaunty Junior*

SETTING THE PACE IN FASHION
FOR NEARLY HALF A CENTURY



Today
Tomorrow
and
Always

Gotham **GOLD STRIPE** *Nylons*

ON A PEDESTAL



that young
LEEDS
look

hi-ho Juniors


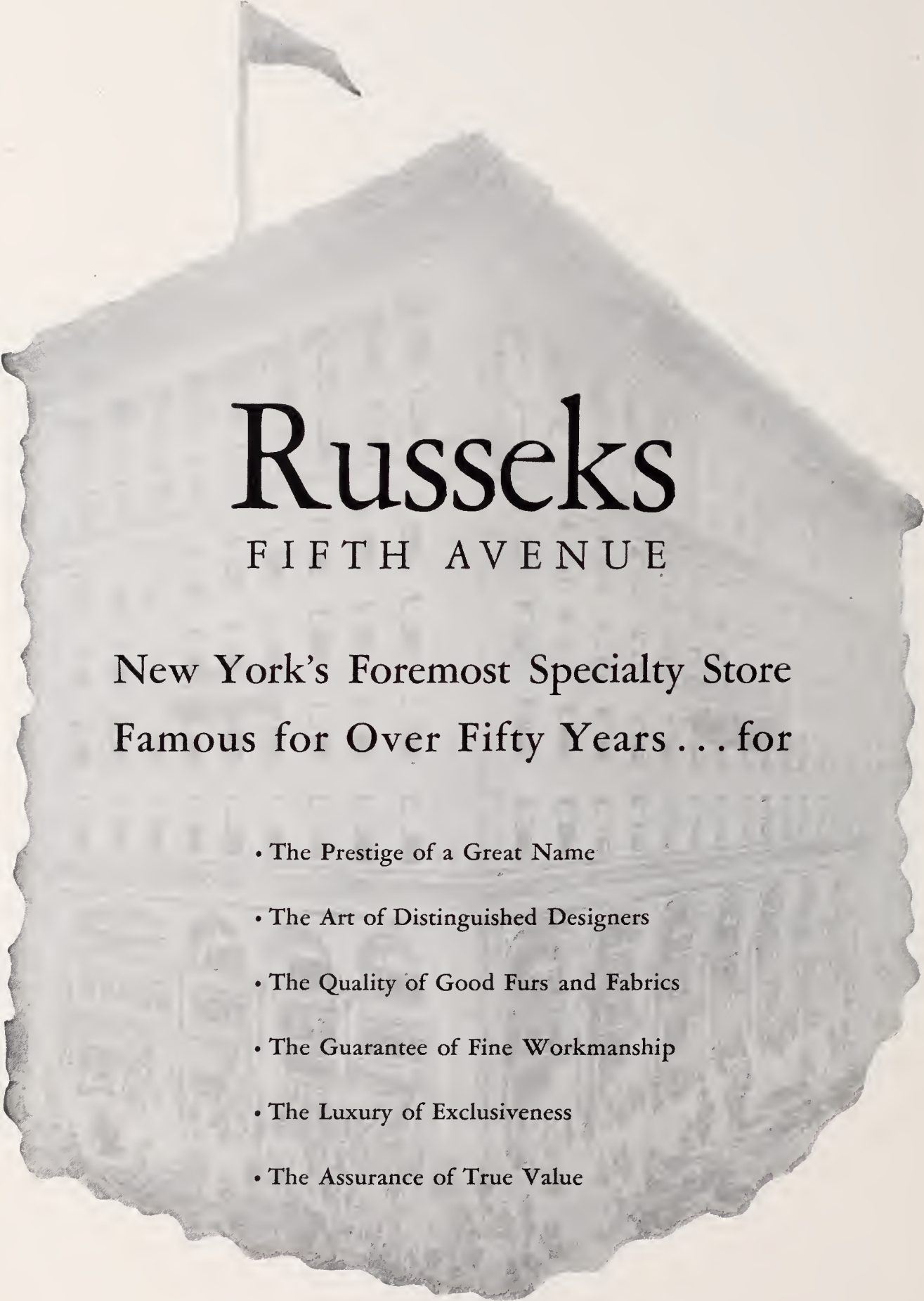
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WITH WINTERIZED INSULATOR
REG. U. S. PAT. OFF.

ALL-CLIMATE

WITH WINTERIZED INSULATOR
REG. U. S. PAT. OFF.



A *ll over America*
women look to LEEDS
for important fashions
in coats and suits



Russeks

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New York's Foremost Specialty Store
Famous for Over Fifty Years... for

- The Prestige of a Great Name
- The Art of Distinguished Designers
- The Quality of Good Furs and Fabrics
- The Guarantee of Fine Workmanship
- The Luxury of Exclusiveness
- The Assurance of True Value



For
that
cared for
look

LUXURIA

*... the cream that has been a tradition
with beautiful women for generations.*

*From one of the first and most famous
beauty houses of the world.*

Harriet Hubbard Ayer



NEW YORK • PARIS • MONTREAL





Congratulations to our Great City on this momentous occasion.

THE GOLDEN ANNIVERSARY

THE CITY OF NEW YORK

1898-1948

John Wanamaker

NEW YORK CLOTHING MANUFACTURERS' EXCHANGE, INC.

45 East 17th Street, New York 3, N. Y.

●

An association of 523 manufacturing organizations who have established and maintained a notable record of scientific management, highly skilled workmanship and fashion leadership for New York's world-famous Men's and Boys' Clothing Industry . . . and, through collective bargaining agreements, an unbroken record of peaceful labor relations for twenty five years.

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creative center of
the men's fashion world.
In fitting tribute to
its Golden Jubilee, we
re-dedicate ourselves to
the ideals it holds aloft
as a beacon of quality.

Pageant
of quality

*Ramson
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SPORTSWEAR FOR MEN



CURRICK & LEIKEN CO., Inc.
873 BROADWAY
NEW YORK 3, N. Y.





THE SILVER BEAVER

BY

Mac Lachlan



\$50

To the sight and to the touch, the Silver Beaver by MacLachlan is the most luxurious hat ever made by a company famous for fine hats. Beaver is the fur traditionally used in the finest hats. For the Silver Beaver, just one thin strip on the underside of these selected pelts possesses the required degree of softness. The Silver Beaver Fifty, with the famous

Air-Vac* leather headband, is made exclusively by MacLachlan.

At fine stores everywhere . . . or write for nearest dealer.

MacLachlan Hats, South Norwalk, Conn.

Other MacLachlan Air-Vacs \$40 • \$20 • \$15 • \$12.50 • \$10 • University Models at \$8.50



Mac Lachlan

*Trademark

Fashion Begins With
COHAMA* FABRICS

*Yours—the Feel of Fashion... in the new
colors selected by leading American
designers... in the rich variety of crisp Cohama
fabrics of rayon, silk or wool for your
whole versatile wardrobe.*

C O H A M A F A B R I C S

America Lives In
AMERITEX* FABRICS

*Fashion designers and home sewers delight in
the versatility of fabrics by Ameritex. Cottons in
new-looking woven patterns and rayons in scintillating
colors are quality assured when they are identified
with the Ameritex hang tag.*



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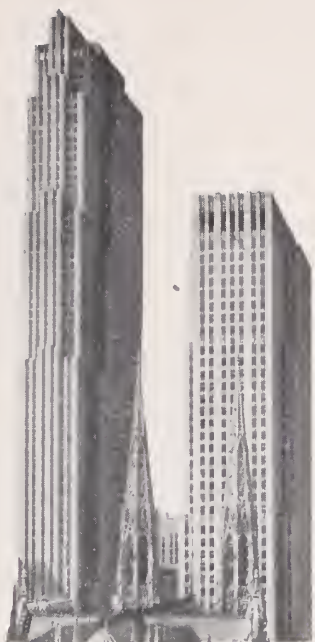
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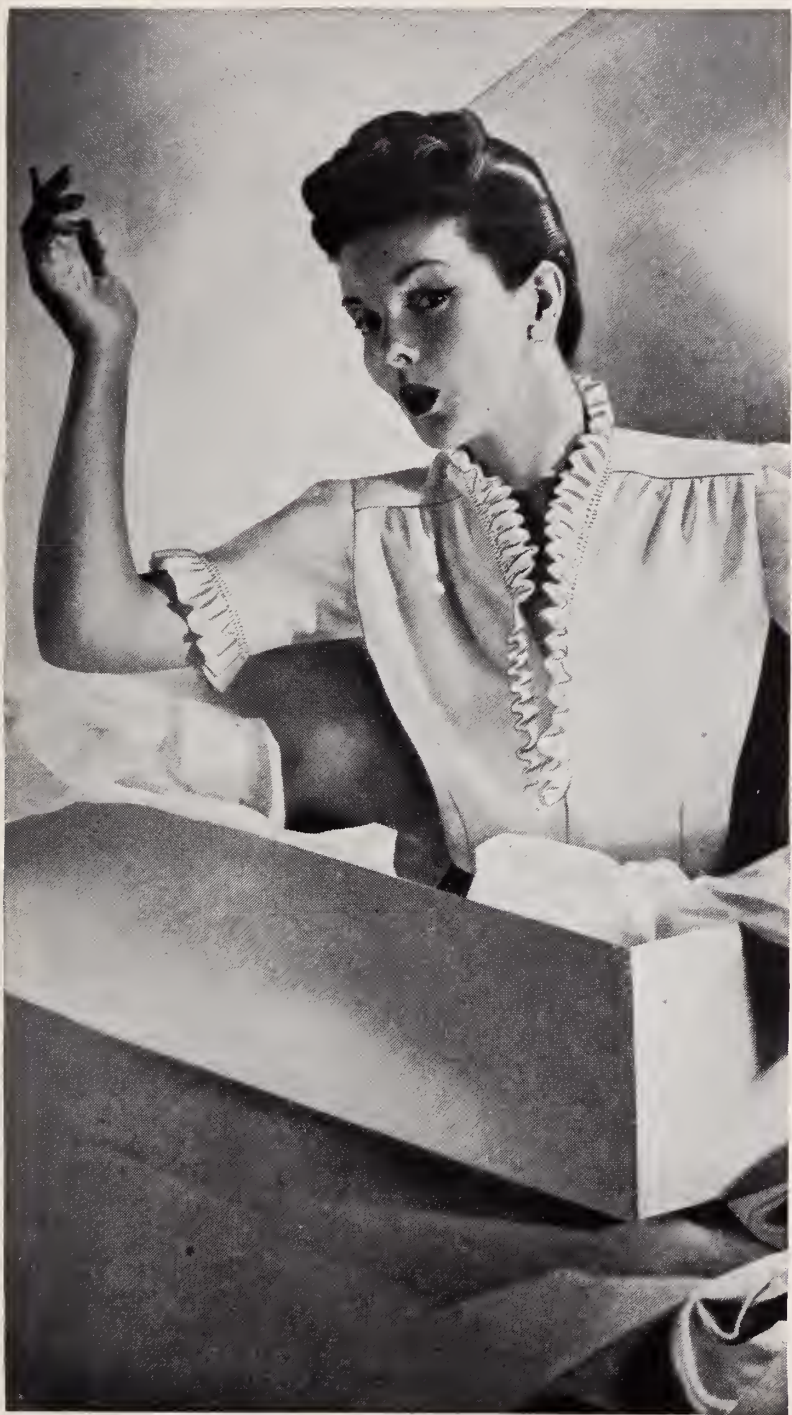
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3

14

HARRIS RAINCOAT CO., Inc.

15



16

Levitogs

ALL-WEATHER
Luskoot
STYLED FOR DRESSWEAR
REG. APPLIC.

7

18

MARATHON RAINCOAT MFG. CORP.



19



20

MAYBROOK SPORTSWEAR

Milanger
ORIGINAL

1

22

TELLSHIRE
REG. U.S. PAT. OFF.

23

by QUALITY COAT CO., INC.

24

RAINCREST, INC.



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26

REGENT RAINWEAR CO., Inc.



27

Royal-Guard
WATER REPELLENT

28

Sherbrook
RAINWEAR
TRADE MARK REGISTERED

Mr.

30

Teddy's Fashion
RAINWEAR

31

Waterlily
RAIN-SHINER

32

Weatherbee
FASHIONED BY
Triangle
FOR RAIN OR SHINE

UTILITY
Raincoat

34



35

WEATHER-RITE
SPORTSWEAR CO., Inc.

new york rainwear
manufacturers' association,

New-York July 1st, 1865.

Mr. _____

Sir:

Permit us to inform you that we have entered into a
Co-partnership under the firm of

GERSHEL, ROSENFELD & Co.

for the manufacture and sale of every description of

CLOAKS, MANTILLAS & FURS,

and also importing and jobbing of

CLOTHS, CASSIMERES, SILKS, TRIMMINGS, &c.

Our Mr. Gershel has the advantage of many years practical
experience in manufacturing, and our facilities are such, that we are
enabled to offer you inducements which cannot fail to procure your
patronage for us.

We occupy the spacious and well-lighted lofts,

No. 168 Church Street,

where the pleasure of your early call and an inspection of our Goods
is solicited.

Yours Respectfully,

GERSHEL, ROSENFELD & CO.

Benjamin Gershel,
Joseph Rosenfeld,
Solomon Rosenfeld.



More Than Eighty Years of the "New Look!"

From bustles to bare knees and then back again... yes, this famous family of tailors has seen many fashion changes! And, whether it is the "new look" of today or the "now look" of tomorrow, America's smartest women will continue to look for the Ben Gershel label in the finest of fashions!

A firm that has been in business since the Civil War, adds a salute to New York City's Golden Jubilee and is proud to have shared in this amazing city's progress!

Ben Gershel and Company

512 SEVENTH AVENUE • NEW YORK, N. Y.

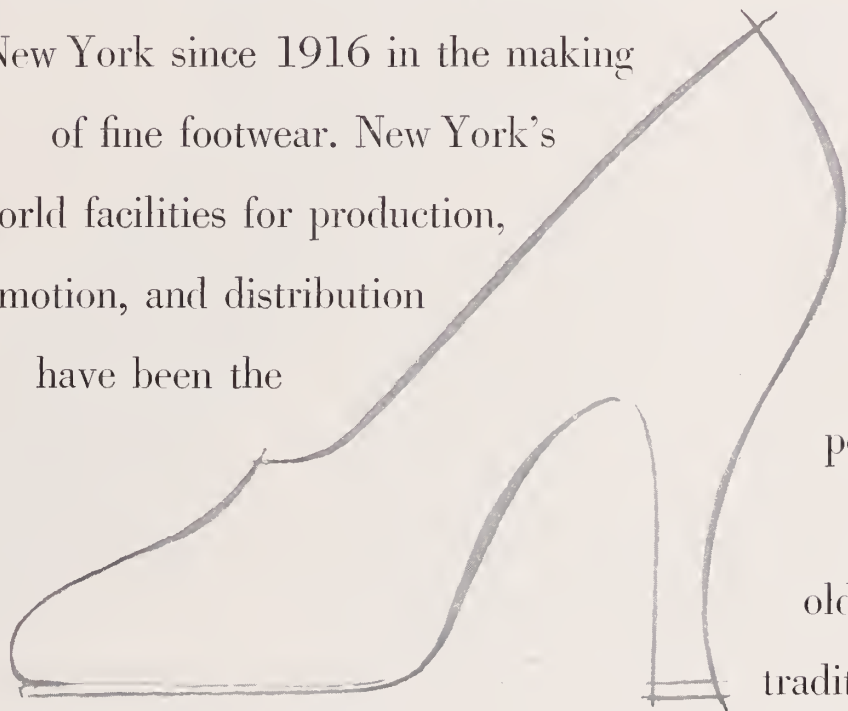


Salute to a Great City

LaValle is proud to have been identified
with New York since 1916 in the making

of fine footwear. New York's
new-world facilities for production,
promotion, and distribution

have been the



perfect alliance
for LaValle's
old-world
traditions of

craftsmanship. Combined they have made
LaValle famed throughout the country for shoes of superb
fashion, fit, and workmanship.

LaValle INC.

CUSTOM BOTTIER SINCE 1916

632 BROADWAY • NEW YORK 12, NEW YORK



FASHION'S NAME FOR PERSIAN... FEATHERLITE BRAND

You'll see it everywhere in ever-new variations: that most facile of furs—Featherlite Brand Persian Lamb, dyed by Hollander. Peltries with the rare beauty and dancing highlights of a black diamond. Coats that rest ever-so-gently on the shoulders, no matter what the length and lavishness. Again, this is surely a year for Featherlite Brand Persian Lamb. You'll find its fluid grace wherever you look—in urbane accents, precious coats. Your furrier will proudly show you many fine furs dyed by Hollander for lasting loveliness...in addition to Persians that are

FEATHERLITE BRAND by HOLLANDER



New York - World Capital of



**The Heart of
Fur Glamour**

Luxury
Quality
Fashion
Workmanship
Appeal
Prestige



The heart of the industry

Associated Fur Manufacturers Inc.

393 Seventh Avenue, New York 1

De. C-4858



Kraus
ORIGINAL

ZUCKERMAN & KRAUS, N. Y.

COMBINING VELVET AND BRDADCLDTH.

Kraus



Just a few blocks uptown, on Lexington Ave. at 59th Street, you will find Bloomingdale's, the neighborhood store that has grown up with the city.

In 1898, as the boroughs were joining, men were marveling at the new cable-operated elevators in the rapidly-expanding Bloomingdale's. Women were rejoicing that precious furs and fabrics, formerly luxuries for the privileged few who traveled to Europe, could be bought at Bloomingdale's, and at moderate prices, too.

Now, as the Golden Anniversary Exposition presents the most comprehensive fashion show in the history of New York, Bloomingdale's offers today's interpretation of the turn of the century fashions, graceful, spirited and proudly representative of New York.

As disciples
of elegance...

Foxbrownie and

Joseph Whitehead

congratulate the

City of New York,

fashion center of

the world, on the


occasion of the

Golden Jubilee



Foxbrownie
I N C.

Joseph Whitehead
I N C.



For Perfectionists.
A suit with tulip tiers
in Forstmann Milateen.
About \$140.

JABLOW,
530 Seventh Avenue,
New York 18, N. Y.

Hat by Madame Pauline

jablow original



Congratulations
to
Greater New York
on its
Golden Jubilee

ON THE PLAZA • NEW YORK 19
**BERGDORF
GOODMAN**
5TH AVENUE AT 58TH STREET

the

wonderful

way

of

a

Weiner
Original

Jack Weiner Associates, Inc.
205 West 39th St., New York 18


\$1,500,000

FOR A BIRTHDAY

PARTY DRESS

Saks-34th is all dressed up for your Golden Anniversary, New York City. Saks-34th has the new-look. Within the past year our store has been modernized, streamlined . . . there are new departments, new selling space; there are new high-speed elevators, new soft carpets, new soft lights; a new ladies' lounge and restroom that's charming and comfortable. Yes, indeed, there's a new-look throughout the Specialty Shop at Herald Square . . . and, to match, throughout the store there's a broader assortment of fine merchandise. Famous manufacturers bring their dresses, their coats, their suit-cases, their shoes, their haberdashery, their finest products to Saks-34th so that these can be seen by the great throng who visit the busiest corner in the world.

Forty-six years ago Mr. Saks opened this store demonstrating his faith in new Greater New York and, in turn, Saks-34th has kept faith with the thousands of people who walk along the crossroads of Broadway and 34th Street, the busiest shopping crossroads in the world. Now again, half a century later, Saks-34th, more confident than ever that Greater New York will be still greater, has spent over one and a half million dollars rebuilding—putting on that figurative birthday party dress.



SAKS-34TH

in
fine
footwear

NEW YORK

is
the
world's
fashion
center



As New York shoe styles go —

so goes the nation's footwear! The fashion pace is established here. The world's leading designers, the most experienced craftsmen, the greatest facilities for producing fine footwear are all in New York. The Manufacturers listed at right are responsible for this leadership.

Julius Altschul Inc.
Avon Shoe Co. Inc.
Beker & Friedman Shoe Co. Inc.,
Bon Tell Footwear Corp.
Cardone & Baker, Inc.
Carlton Shoe Corp.
Caughey Footwear Inc.
M. Cohen & Sons Shoe Co. Inc.
Crik-Ettes Inc.
Debutante Footwear Inc.
Delman Inc.
Dorina Shoes Inc.
Shoes By Elias Inc.
Everite Footwear Inc.
Excel Footwear Inc.
Faleck & Lamkay Co.
Henry Flatow
Fox Shoe Mfg. Co.
Gelburn Shoe Mfg. Co. Inc.
Andrew Geller Shoe Mfg. Co. Inc.
Gloria Shoe Co. Inc.
Gramercy Footwear Inc.
Grossman's Shoes Inc.
Harlyn Footwear Inc.
Jerro Bros.
M. Lauer
LaValle Inc.
Mackey Starr Inc.
D. Mangiardi Co. Inc.
John Marino Inc.
Mel Preston Shoe Corp.
Miller & Bergmann
Modiste Shoes Inc.
Monburt Shoe Mfg. Inc.
Palizzio Inc.
Palter De Liso Inc.
Pincus & Tobias Inc.
Premier Shoe Mfg. Co. Inc.
M. Radeschi Inc.
Rao Bros. Footwear Corp.
Reichert Footwear Inc.
Robern Shoe Mfg. Corp.
Rogers Footwear Co.
Schwartz & Benjamin Inc.
Setroy Inc.
Tailorcraft Shoe Co. Inc.
Tupper Shoes Inc.
Van Arden Inc.
Waverly Shoes Inc.
M. Wolf's Sons Inc.
Zuckerman & Fox Inc.

Shoe Manufacturers' Board of Trade of New York

11 West 42 Street, New York 18, N. Y.

**NEW YORK
DRESS
INSTITUTE**



Out of this Fabulous City
stem the **NEW YORK FASHIONS**
that are the pride of America,
envy of the world.

Jane Troxell



AN ALTMAN SUIT copied from our Bianca Mosca original . . . slender-skirted . . . the hour-glass detail at front of jacket to give superb fit. Black, brown or green wool gabardine. Sizes 10 to 16, at 125.00.

Altman suit shop, third floor

FIFTH AVENUE **B. ALTMAN & CO.** NEW YORK

Golden Jubilee
Congratulations
to
Greater New York
from

Henri Bendel
Bergdorf Goodman
Hattie Carnegie
De Pinna
Jane Engel
Gunther
McCutcheon's
Milgrim
Polly's 480 Park
Revillon Freres
Saks Fifth Avenue
Stein & Blaine
B. Weinstein

member stores of the
Uptown Retail Guild
of New York

*New York's
key
to
high
fashions
at
low
prices...*



Ohrbach's

14th Street facing Union Square

"A business in millions . . . a profit in pennies"

Louise Barnes Gallagher, Inc.

37 West 47th, New York.

Monte-Sano & Prizan

Fashion Leaders

new york



Fifty years ago in Macy's...

The annual volume was \$7,000,000. (Not bad!)

There were 53 departments; Harness & Saddlery did a tremendous business.

We sometimes took the entire season's output of a manufacturer for a special event.

The store was located at 14th Street and 6th Avenue. It could be reached by two horse-drawn car lines and one elevated line.

The big event of the year was Macy's Christmas windows, which attracted so many people they overflowed onto the elevated platforms.

We bought for cash, we sold for cash—thus creating many savings that we were able to pass on to the customer. We also went out for price wars, once reducing 41c a yard silks to 11 yards for 1c.

We manufactured a certain percentage of the goods we sold, especially silk blouses and men's shirts. We also sold other wares under our own brand names, featuring Red Star[®] and Lily White.

Macy's was very crowded.

We said in an ad: "We'd welcome legislation limiting the present freedom of the advertising pen. Our own advertisements are limited to exact facts. Every word is weighed, every claim verified."

We had an exhibition of trick bicycle riding on our third floor.

Our president wandered about the store whistling, "There'll be a Hot Time in the Old Town Tonight."

There were 3,000 employees.

Most people seemed to like Macy's.

No wonder we love New York City—

Today in Macy's ...

The annual volume is over \$177,000,000.

There are 160 departments, of which Harness & Saddlery is not one.

We often take the entire season's output of a manufacturer for a special event.

Macy's is located at Herald Square, and can be reached by 4 subway lines, 5 bus lines, 4 railway lines and the Hudson Tubes.

The big event of the year is Macy's Thanksgiving Day Parade. Last year it attracted 2,000,000 people.

We endeavor to have the prices of our merchandise reflect at least a 6% saving for cash. We still welcome price wars. The last one we had, we had to call out the reserves on the main floor.

We manufacture a certain percentage of the goods we sell, especially drugs and mattresses. We also sell hundreds of items under our own brand names, including Red Star and Lily White.

Macy's is very crowded.

Every word of our advertising copy is gone over by Macy's Bureau of Standards for factual accuracy, and Macy's Comparison Office, for correctness of price claims.

We've had Elsie the Cow, Indians and Xavier Cugat on our fifth floor.

Our current president plays the piano. He likes ragtime, too.

There are 11,000 employees.

Macy's is the world's most popular store.

it's been so good to us!



MACY'S

Macy's
WHITE PLAINS

Flatbush

White Plains

Tomorrow in Macy's

Seven years ago we opened Macy's-Parkchester.
Ten months ago we opened Macy's-Jamaica.

Now, in New York's Golden Jubilee year, Macy's-Flatbush is being rushed to completion—and Macy's-White Plains is more than a gleam in our eye. The foundation has been laid. The framework is up.

Why are we doing this?

When Macy's customers moved uptown to the thirties and forties, Macy's followed them. Now, as more and more customers move to the suburbs, Macy's again packs its trunk and follows them.

Our ambition is always to be a neighborhood store; 50% of our business is accounted for in the Manhattan store by people who shop here oftener than once a week. We've taken the sort of things they buy most to the branch stores. We also give our branch store customers the cream of the Macy bargains—the things we think well enough of to advertise in the New York dailies.

Like most parents, Macy's wants its branch store children to have every advantage.

We plan to have a big family . . . worthy of a big store.

Parkchester

Jamaica

MACY'S

MACY'S



chiquita

banana

an inspiration of color
and design . . . from the
fabulous custom collection
of Florence Lustig.



Florence Lustig
OF NEW YORK



EWING-GALLOWAY

Gateway **TO NEW YORK'S WORLD OF FASHION**



Washington Square . . . center of New York's famed Greenwich Village . . . is the fountainhead of Fifth Avenue, fabulous street of fashion. ★ From the Washington Arch it flows past the few remaining fine old homes of a past generation. But slowly the character of the Avenue changes. As it passes Fourteenth Street, we see manufacturing plants . . . many of them housing the drawing boards, cutting tables, and sewing machines which produce the clothing you wear. ★ And then Fifth Avenue, like a player in a charade, changes its face once again. For beyond Twenty-third Street, we soon find the great retail establishments which sell the fine fashions to the men and women who are the ultimate consumers. ★ Stevens Fabrics . . . cottons and rayons, woolens and worsteds . . . are among the many famous textiles which are cut and tailored into garments . . . which are featured by the magnificent stores . . . in New York's World of Fashion.

STEVENS



The greatest name in woolens



*fifty
years of
fine woolens
and
worsted*

1898 - 1948
Co