

AN ABSTRACT OF THE THESIS OF

LILLIAN EVELENE OLSON for the M.S. in CLOTHING, TEXTILES
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Title FACTORS AFFECTING CALIFORNIA'S CONTRIBUTION IN _ _
WOMEN'S WEARING APPAREL _ _ _ _ _

Abstract approved Redacted for privacy _ _ _

New York has been the fashion center in the United States until recently. Since World War II California fashions have suddenly sprung into fame and are occupying an important place in the fashion world.

The purpose of this study is to trace the factors which directly or indirectly have had an influence on the contribution of California to fashion in women's apparel. The study of the growth of the popularity of California fashions involves the study of its geography, history, institutions, industries and people.

The procedures used to obtain information pertinent to this study were nondirective interviews and library research.

The manufacture of women's wear in California did not begin until after World War I. There was little development of the apparel industry until 1934 and then the growth was gradual until the world war period of 1943-1947, with a steady increase to 1950. It was during this period the industry grew to the importance it is today. Prior to 1943 no merchandise was shipped east of Denver, while today 85 per cent of the products are shipped east as well as to other parts of the world.

The California apparel industry is the second largest apparel market in the world and is now a dominant part of the state's and nation's economy. Three-fourths of the apparel industry is centered in the Los Angeles area. Los Angeles ranks second to New York in apparel manufacturing in the world. It is the leading manufacturing center for women's sportswear. San Francisco, because of its climate, type of people, and style-conscious atmosphere, is much more conservative and is an excellent coat and suit market.

The reasons for the growth of garment manufacturing are varied. The increase is due in part to war conditions, to increase in California's population, and to the greater demand for California styles.

The greatest influence in the design of California clothes has been because of the contrasts of climatic and geographic factors. California is rich in source of design and color for designers. Other physical characteristics, such as the extraordinary size of the vegetation, have been the source of inspiration for the use of large, bold, dramatic fabric designs.

The influences of races, especially the Spanish, Mexican, American Indian, Scandinavian, Hawaiian and many others, have stimulated the designers and manufacturers to create these California fashions.

Such factors as social, the influence of the western ranch, the cities and the nearness to world ports, have also been contributing factors.

The motion picture industry has been an important factor in promoting California fashion. This is due in part to the influence of the publicity value of the motion picture film. Many of the fashions of the film stars have been copied by California manufacturers for mass production.

Creative art colonies and art schools have stimulated an interest in design and handcrafts.

On the basis of the foregoing conclusions, the implications are that the growth of the apparel industry is due to shortages created by war conditions, the increase in California's population, and the demand for California styles. The reasons for the rise in popularity of these styles were traced to the subsequent factors of climate, geography, Hollywood, the social backgrounds, the cultures, art and trade schools, and the historical background of the state.

FACTORS AFFECTING CALIFORNIA'S CONTRIBUTION
IN WOMEN'S WEARING APPAREL

by

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FACTORS AFFECTING CALIFORNIA'S CONTRIBUTION
IN WOMEN'S WEARING APPAREL

CHAPTER I
INTRODUCTION

New York has been the fashion center in the United States until recently. Since the war California fashions have gained in popularity and world-wide distribution. Today California fashions have suddenly sprung into fame and are occupying an important place in the fashion world. Because of her interest in fashion the writer has been inspired to learn more about the fashions of California.

PURPOSE OF THE STUDY

The purpose of this study is to trace the factors influencing California fashions to determine the causes for the rise in popularity of these fashions. The influence of the factors of geography, climate, different cultures, social backgrounds, art and trade schools, and Hollywood has been considered.

PROCEDURES USED IN THE STUDY

Information was gathered through personal interviews and library research.

Personal interviews were obtained from the following: a director of Crocker Art Gallery, Sacramento; professors

in School of Apparel Design, University of California at Los Angeles, and a teacher of apparel design, Santa Monica City College; Chambers of Commerce, San Francisco and Los Angeles; Chief of Staff, State Department of Recreation, Sacramento; California designers; manufacturers of women's apparel, California Apparel Creators, Los Angeles; Apparel City, San Francisco; West Coast Garment Manufacturers' Association; National Coat and Suit Industry Recovery Board, San Francisco; International Ladies Garment Workers' Union, San Francisco; Associate Merchandising Corporation, Los Angeles; interviews from writers of California women's fashions; retail store buyers; the Consul from Mexico; the Secretary of the California Horseman's Association, and other interested people. Library research included the review of literature, books, popular magazines, fashion and trade magazines, pictures, and historical documents.

The initial list of interviewees was selected from the Buyer's Guide, San Francisco and Bay Area Wholesale Market; California Fashion Creators Membership Directory; California Apparel Creators Membership Roster; and the Fashion Industries Directory. Additions to this list were made by other interested persons. Contact was made by letter asking permission for personal interviews, and telephone calls were made after arrival in the area. A general outline of the factors to be included in the discussion with each

interviewee was made, and the information organized accordingly. The nondirective interview technique was used. Whenever possible an hour was allotted for each interview although the actual time of the interview varied from thirty minutes to two hours. In general, the persons interviewed were cooperative and very much interested in the study.

A selected group of manufacturers, designers and members of the apparel trade were chosen because of their contribution to the garment industry.

The interviews were obtained from many unusual and colorful personalities in the garment trade. To obtain these interviews and to get the "feel" of the garment industry, the writer spent as much time as possible in the manufacturing and wholesale areas of both San Francisco and Los Angeles. In walking from one manufacturing establishment to another, the interviewer saw delivery boys pushing racks of garments, smartly dressed buyers, button and trimming salesmen, Railway Express trucks, and many operators, cutters and other workers clustered together in front of the apparel buildings. Designers, models and other glamorous personalities were gathered in the needle trades lunch room or in a company lunch room. Because time was an important factor to the interviewer, she talked with the manufacturers in a special district in a given block of time. For example, those in the Santa Monica area and the University of

California at Los Angeles were interviewed in one day. In the San Francisco area the writer rode buses to Apparel City, hobnobbed with all races and nationalities who were workers in the needle trades. The manufacturers in the San Francisco area displayed less interest than those in the Los Angeles area. However, exceptionally fine cooperation was given by three companies. Time again limited the number of people interviewed as the interviewer would spend a great deal of time waiting for the interviewee to complete a long distance call, or to transact a business deal, with the interview sandwiched in between the various business transactions. It was the realization of the interviewer, however, that these appointments meant "money in the cash register," which is more important to the trade than an interview granted to a home economics teacher.

The offices and show rooms in San Francisco were much more conservative than those in the Los Angeles area. Some of the shops gave the appearance of the sweatshop. Those housed in Apparel City were much better appointed than some in the metropolitan San Francisco area.

The heart of the garment industry in Los Angeles extends from South Los Angeles Street between 5th and 9th Streets. Los Angeles manufacturers returned letters promptly, granting interviews, and gave freely of their time.

The larger the manufacturer and the more important the person being interviewed, the more time was given to the interviewer. It was through the use of this promotional material that the writer was able to sift out some of the significant facts needed for this thesis. With the exception of one firm, the interviewer received no promotional materials or pictures from San Francisco manufacturers.

Behind warehouse doors in Los Angeles, the writer was surprised to find spacious offices and elegant showrooms. With the exception of one manufacturer, the people interviewed were quite pleased that they had been selected for this study and gave the interviewer generous cooperation. In general, the cooperation and interest were excellent. Permission was obtained to have photostats made of pictures not otherwise available.

Additional information and illustrations were obtained through library research; from historical documents and books in the California Room of the State Library, Sacramento; the joint libraries of Sacramento Junior College and State College; Bancroft Library, University of California, Berkeley; Oregon State College Library; from the trade newspapers, Women's Wear Daily, Retailing Daily, and California Apparel News; from trade journals, such as the Western Apparel Industry; from daily newspapers, principally the Sacramento

Bee, the San Francisco Chronicle, and the Los Angeles Times; from California fashion magazines such as the California Stylist and The Californian, and many other fashion and women's magazines and newspapers.

LIMITATIONS OF THE STUDY

This study is limited to California. It includes those factors which, directly or indirectly traceable, have influenced California's contribution to women's apparel. The methods of procedure are limited to interviews and library research. This study has been confined to the development of the apparel industry for women.

CHAPTER II
THE HISTORY OF THE GROWTH OF
CALIFORNIA FASHIONS

The development of the California fashion industry has had many phases. From the beginning, in 1850, it was concerned with the making of garments designed to meet the needs of the people of a new and vigorous region. Thus it has become an indigenous industry. The greatest need in the 1890's was for suitable work clothes for men, consequently the development of the industry had its beginning in men's wear. Work clothes were scarce because they had to come from the East by overland freight or around the Horn. Men with their pockets loaded with gold often walked the streets in tatters because shipments were delayed or lost at sea. Work in the gold diggings was hard on clothes and clothes were more difficult to get than gold. It was natural that the industry should have its first development in the manufacture of men's wear. The first manufacturing was done in tent houses on home sewing machines.

Shirts sent from the East had stiff, detachable collars and cuffs, and pleated bosoms. Men who worked out-of-doors found these stiff collars uncomfortable and the pleated bosoms impractical. Because of climatic conditions, the

conventional coat and vest were discarded. They required pockets for matches, cigarettes and other small articles. A clothing manufacturer designed a shirt with a soft collar which could be worn open when working or buttoned up for respectability when worn in town. These shirts were also made with attached cuffs, and pockets with flaps which buttoned down over them were stitched on the shirts. The flaps kept matches and other articles from falling out when the wearer leaned over. This design became so popular and so much in demand that it is generally considered to have been the forerunner of the present-day sport shirt. The early Californian was a dandy at heart; he loved to swagger in finery, but he also demanded garments which were both practical and comfortable. The styling of men's clothes was changed in an effort to meet these demands. (10, p.28)

Two pioneer manufacturers lay claim to the origin of the sport shirt. Cohn-Goldwater started business in Los Angeles in 1889 and claim to have used the first power sewing machine in that city. They also claim the origination in the early '80's of the soft-collar shirt with two buttoned-down flap pockets.

According to Julian Cole of the Brownstein-Louis Company, a contemporary, the first flannel sport shirt was made by them in 1889. It was bold buffalo plaid, in red

and white, or black and white. This type of shirt has become a favorite of construction men, hunters, lumbermen, and outdoor workers in general. They later developed the lumbermen's shirt which has become known as the lumber jacket. In 1914 the Brownstein-Louis Company made a garment which they claim to be the forerunner of the modern sport shirt. It was shown in their 1915 catalogue and listed as a sport shirt to be worn on the golf course. Their sport shirt was worn by the movie star, Jack Warren Carrigan. Soon after, it became generally popular and the sport shirt fashion was launched in the United States.

Almost legendary is the success story of Levi Strauss, the originators of San Francisco's famous copper-riveted jeans. These were developed to fill the need of the gold rush days of 1850. During the one hundred years since their establishment, Levi Strauss have kept the original design of their copper-riveted jeans trade-marked. Levis are almost a uniform for cowboys, dudes, workers, ranchers, and gardeners. Men, women, girls and boys alike value them for their picturesque serviceability.

During the period of early growth of the apparel industry, the western states constituted the last economic frontier. California was the state in this group most highly influenced by the gold rush, the fever of

exploration, and frontier life. She was young, virile, and unhampered by old world traditions, therefore originality and self-expression were given full freedom. Climatically and geographically she offered a way of living that caught the imagination. This way of living, when translated into designs for wearing apparel, is perhaps largely responsible for the individuality of California fashions.

Because of the equable climate, the people of California spend much time out-of-doors. From this outdoor living has grown a demand for specialized clothes to meet the needs of active sports, work, and leisure-time activities. These activities are responsible for such names as play suits and patio clothes. Sportswear has become the nucleus of the women's ready-to-wear industry in California.

The manufacture of women's sportswear did not become important until after World War I. The world was restless, women were discarding their corsets, their long, full skirts that swept the ground, and the multiple petticoats which hampered their activity. Motion pictures were in their infancy but had begun to capture the imagination of the nation. Women were beginning to imitate the fashions of the motion picture stars. It took originality and imagination to interpret the California way of life and the dress of the motion picture stars in clothing with universal appeal. It

was because of this accomplishment that California has found a ready market for sportswear.

The history of the growth of the apparel industry in California can be traced through the growth of individual manufacturing firms. The women's apparel industry is composed of large volume houses and many small specialty firms. In women's wear these volume houses make the cheaper rayon and cotton garments. The Los Angeles market consists of from 100 to 500 manufacturers who buy materials locally and therefore are not nationally rated. As of 1943, 422 firms were listed by the National Credit Office Incorporated of New York. (18, p.135) The majority of garment makers have their establishments in lofts in the garment center. Many of them are both designers and manufacturers. Marjorie Montgomery, Louella Ballerino, De De Johnson, Georgia Kay, and Addie Masters are examples.

The oldest dress manufacturing company in California from the standpoint of single ownership is the M. E. Fleischman Company, which was founded in 1897 by the late Martin Fleischman. The first garments manufactured were muslin underwear for women. According to Mr. Charles Fleischman, they manufactured bungalow aprons in 1925. They claim to have created the house dress and changed the lowly bathrobe into a housecoat. Since 1931 they have manufactured

sportswear exclusively.

The G. W. Reynolds Company was established in 1897 and is credited with having been an early pioneer in the manufacture of wash dresses. During its forty-nine years of business, its specialty has been inexpensive dresses, slacks and sportswear.

Catalina Incorporated was organized in 1907 by Mr. John Bentz. Undergarments and sweaters were manufactured until 1912, when Mr. E. W. Stewart, president of Catalina, joined the firm. He pioneered in the use of knitted materials for bathing suits, which revolutionized bathing suit design. In 1920, the Catalina designers introduced a bold-striped bathing suit of unprecedented shortness called the "Chicken Suit." Next came the knitted bathing suit which they called the "Rib Stitch 5," then the short-pants style, the daring backless suit, the dressmaker type, and the convertible French suit. Original fabrics and designs were used. Feather-weight elasticized nylon taffeta, nylon velvet, lace, denims and cotton shantung were popularized for swim suits. Catalina manufacturers have added glamour touches such as shells, and a variety of glitter trimmings.

The Simon Millinery Company, now known as Meadowbrook of California, was organized in 1909 by Gerald H. Simon and the late Irwin B. Simon. The term "sports hat"--which was a

forerunner of the casual hat--was originated by them. They introduced the use of high colors in fur felts and straws, the embroidered hat and the famous "Flex O' Weave," which was their first flexible and adjustable hat made of ribbon. The hat known as the "Ripple Rounder," which was made for both sport and casual dress, was one of their creations. Prior to Simon Millinery Company's introduction of the casual year-round hat, women bought hats of velvet or other material blocked on buckram for fall and large stiff hats of straw for spring.

In 1916 Joseph Zukin, dean of the California sportswear field, according to the trade, left cattle ranching to manufacture women's shirtwaists, then beaded blouses and tunics. His imagination was aroused by the factor known as California living. He visualized styles suited to the outdoor living of the region and to the new activity women had assumed. Women were just beginning to wear ready-made dresses, therefore he began to manufacture women's dresses, but he was not successful in selling them east of Denver. Mr. Zukin was one of the first manufacturers to style daring sportswear which was to revolutionize all fashion designing. (18, p.182)

Messrs. Harry Lawson, Fred Sieman, A. A. Normandin, and Peter and Carl Weyman are also pioneer manufacturers of

California women's apparel. They, with Mr. Zukin, formed the first organization to develop the California apparel market. The growth of the organization of Associated Apparel Manufacturers during the last twenty-five years has been credited to these men.

Mr. N. Rosenblum, a pioneer manufacturer of boys' and men's clothing, established this company in 1919. In 1933 Mr. Rosenblum manufactured women's suits and top coats and, in 1934, a southern California newspaper publicized the movie star, Marlene Dietrich, wearing a double-breasted coat over a pair of slacks. Because of this publicity given by the motion picture studios and the press, tailored suits for women became fashionable. His tailored suits, slacks and topcoats became increasingly popular with western women but were not accepted in the East. Some time later, orders were received from B. Altman and Company of New York, and in time, many eastern firms were requesting these garments which were made under the "California label."

Milton Dorman entered the women's apparel field in 1919. He was the first California manufacturer to introduce the mother-and-daughter aprons and pinafores. This fashion, when shown on the cover of the Ladies Home Journal, made Dorman nationally famous. His was one of the first firms to pioneer the development of Apparel City, San Francisco.

In 1924 Women's Wear Daily, the outstanding trade paper, recognized the importance of the West by opening a Los Angeles office. In 1934, Macy's of New York sent their buyer, Mildred Ward, to the Los Angeles market. (18, p.182)

In the late 1930's, the entire apparel market in California was struggling for its existence. Paris was still the great fashion center of the world. The few manufacturers who survived the depression years of the 1930's offered stability to the industry. The most prosperous and stable firms at this time were controlled by the Cohn family. Their founder was one of the industry's pioneers. In 1889 Morris Cohn was operating a jobbing firm for men's furnishing. This ambitious young man took orders, filled them, and hired a horse and buggy to deliver personally this merchandise to his customers. In 1893 his uncle, a San Francisco manufacturer of flannel underwear and work overalls, financed him in a similar venture in Los Angeles. As the result of an arranged meeting with Lemuel Goldwater in 1889, the firm of Cohn-Goldwater was formed. (18, p.182)

The other pioneer was Henry Louis, founder of the Brownstein-Louis Company. In 1882 he worked for Jacoby Brothers, a Los Angeles jobbing firm. The panic of 1893 forced them to close their jobbing operations. Later a meeting with Daniel Brownstein was advantageous when Mr.

Brownstein's uncle, Kaspere Cohn, volunteered to finance them in a jobbing firm. They opened a factory for the manufacture of overalls in Los Angeles in 1897, which was the beginning of the firm of Brownstein-Louis. When the great earthquake disabled their San Francisco competitors, they moved in on the primary work clothes market of northern California and Nevada. (18, p.182)

Fabrics for garment manufacturing were not available to the West. This lack was due to the poor facilities of transportation, the isolation of the state and the scarcity of capital, thus making it difficult for the California manufacturers to secure eastern credit. These factors have inadvertently given the California sportswear market its peculiar character. California manufacturers were forced to use little-known fabrics for garment manufacture.

The first cotton fabric to be used was the faded-blue denim. It was discovered by Gus Kroesen, a tailor at San Pedro harbor. He had bleached the sailor's denim trousers in salt water from the ocean. Eventually Mr. Kroesen made trousers of similar fashion for women's wear.

In 1930 Marjorie Montgomery designed the sailor-type dress for women out of sea-washed blue denim. She exhausted the Mexican tablecloth market on Olivera Street for use in play clothes. Marjorie Montgomery also discovered a method

of giving a crinkle to unbleached muslin by adding wax or shellac to the dyebath.

Osnaburg was made fashionable by Irene Bury in 1932. The fabric is nothing more than sugar sacking made from waste cotton fibers. Miss Bury persuaded an Italian dyer to dip the fabric directly into the dyebath without first bleaching it. The result was a fabric of soft pastel shades with the appearance of homespun which she calls Lona cloth, Spanish for the word "canvas."

With the exception of movie-monopolized Irene of Metro-Goldwyn-Mayer and Edith Head of Paramount, Louella Ballerino is considered the most original designer on the Pacific Coast. In 1938 Mrs. Ballerino created two sports dresses; one had a design adapted from the art of the primitive Tonga tribe of Africa. She made a block print border six inches wide of black and red on hopsacking. This block print technique and fabric had not been tried previously for women's wearing apparel. The manufacturers were not interested in the garment but the dresses were displayed in a store, where they were sold within the hour. (18, p.182) She is credited also with originating the dirndl; native fashions based on folklore; the use of brilliant color and designs from Guatemala, Brazil, Africa, Russia and Poland; her "skate and ski" clothes are world famous. These have been her most

outstanding contributions to the California fashion field.

Mabs Ryden Barnes began her career as a dancer in motion pictures. She disliked the pinching, binding professional tights which a dancer had to wear. With her engineer partner and husband, Wallace Barnes, she made a "stresses-and-strains" revolution with the "wee fit" panty. There was no elasticized cloth in those days, therefore her first garment was made of glove silk with a bias insert. The United States Rubber Company manufactured a yarn called Lastex. Mrs. Barnes found fabrics made of this yarn suitable for the making of the "wee fits." Because she found swim suits too restricting for active swimming, she conceived the idea of making bathing suits also of Lastex. The material was not only functional when wet, but was comfortable and allowed freedom of movement. She made a gold-colored suit for Jean Harlow, one in Mexican pink for Loretta Young, and one in white for Joan Crawford. These suits were manufactured and sold under her trade name, "Mabs of Hollywood." (39, p.193)

Agnes Barrett, once a small-town dressmaker and an ingenious designer, originated a new fashion in skirts by wrapping a length of cotton calico around a broom handle after starching it slightly, and letting it dry. This "broomstick" skirt, popular during and after World War II, is definitely Californian. (18, p.139)

The name Emma Domb is familiar to customers who like the romantic type of party frocks. She is the manufacturer of a complete line of evening dresses which she calls "Party Lines." As a result of her interest in designing clothes for her daughter, she first manufactured children's apparel and cotton dresses. In 1937 she began to manufacture evening dresses. Emma Domb was the first California manufacturer to introduce the brilliant California colors in her bridal and bridesmaids' gowns, for which she received the Gold Medal Award at the 1950 California State Fair, which is awarded by the California State Fair Board for outstanding California apparel designs.

During the period of fifteen years, from 1923 to 1938, Mr. Louis Tabak was a representative of an eastern riding apparel house. Mr. Tabak became well versed in measurements for the crotch-line for the tall, medium and short girl. With this knowledge, in 1938 he began the promotion of slacks. Slacks became a definite style item and as the result, Tabak of California is known for its "In-Seam-Measure." In 1930, Stella Bacich joined the firm and in 1941 designed the first Tabak line shown in New York. Mr. Tabak was the originator and promoter of the "coordinated groups," where five to eight items are interchangeable. These items are characterized by the use of vivid California colors, which are the

colors of the desert, mountains and beaches.

Fred Cole, following the request of a friend, made a bathing suit which would exactly fit the décolletage of her evening gowns. This was the origination of the first backless swim suits "made by Cole of California."

In 1940 Western Fashions, whose designer is Lynn Lester, claimed the first "pedal pusher," which is a short slack suited to bicycling.

De De Johnson started to design and manufacture women's garments in 1943. Her list of fashions first began with the trouser skirt, and her shirts. She also claims to have created the "pedal pusher" a year later, in 1944, (Plate I, p.21) for which she was given the California Gold Medal Award granted by the California State Fair Board. Her now famous "Caressuede" was introduced to the women's ready-to-wear field in 1949, the same year the sleeveless jacket was introduced. Other firsts to her credit are the box pleated back interest in jackets, button and monogram details, the barrel top skirt, and the uneven hemline (shown in Life Magazine, April 29, 1946). Her designs are worn by Rita Hayworth, Esther Williams, Ann Sheridan, and tennis stars Nancy Chaffee, Gussie Moran and Debbie Reynolds.

Irving and George Saks formed a partnership in 1944 to manufacture under the name of the Kay Saks label, and are

PLATE I

Pedal Pushers

A California original design.

Courtesy De De Johnson

21a



the manufacturers of a California brand of distinctively tailored women's suits. The San Francisco "cable car" in designs by Yablakoff is their trademark.

The California designers can be classified as those who design for the trade and those who design for the motion picture industry.

Motion pictures have been the inspiration for mass production in the garment industry. Because of their tremendous publicity value, the manufacturers have promoted California fashions based on the motion pictures. The film stars created glamour and excitement which captured the imagination of American women who wanted to identify themselves with such slim-figured stars as Greta Garbo, Norma Shearer, Joan Crawford, Katherine Hepburn, Marlene Dietrich, Gloria Swanson, Kay Francis, Jean Harlow, Carole Lombard, and others.

Only the stars and society women could afford to have the studio designers create their garments.

Adrian was one of the first and most famous studio designers. He designed for Metro-Goldwyn-Mayer from 1929 to 1941. As a designer for Metro-Goldwyn-Mayer, he was given one of the Walter Hoving awards in 1939 for his designs for the picture "Marie Antoinette," starring Norma Shearer. Most of Hollywood's genuine contributions to fashion have been

made by Adrian. "Gawky" Greta Garbo was camouflaged in romantic drapery of shadows; "gamine" Joan Crawford was persuaded to be known as "ritzy"; Norma Shearer's moonlight and honeysuckle taste was changed to become the toast of the "Racquet Club." (18, p.140) The originality of Adrian's designing was stamped on such successes as the light suit and dark blouse of Norma Shearer in the "Gay Divorcee"; the pill-box hat of Greta Garbo in "Mata Hari" and the full-sleeved Letty Lynton costume for Joan Crawford in 1931.

It was at the Grand Prix Ball in Paris where he drew the attention of Irving Berlin and Hassard Short, who were planning their first Music Box Revue. Adrian costumed that show as well as succeeding editions of the Music Box, the Greenwich Follies, George White's Scandals. He moved west with the movie industry in the 1920's. He and Norman Norell and Natacha Rambova designed costumes for Rudolph Valentino's film, "The Sainted Devil." He created spectacular costumes for the Hollywood premiere prologues and then for three years with Cecil B. DeMille. In 1941 he opened an exclusive salon to design for the retail trade. The New York critics have named him the top American designer. (18, p.140)

Howard Greer, formerly a designer for Paramount studios, has preferred to design garments for the American women of society rather than those for the stage and screen. His

motion picture successes have included Katherine Hepburn's apparel in "Christopher Strong" and "Morning Glory." His wholesale line has been featured at Marshal Field's of Chicago and Best's of New York and other large retail stores in the United States. He has been an avid sponsor of American styles and has presented a collection under the names of Boston-Common, Albuquerque, Peekskill, Tallahassee, Back Bay, Cactus Levee, Walla Walla, and Ypsalanti. (38, pp.140-141)

Travis Banton was head designer for Paramount for ten years but left the studio in 1939 to free lance. He has been credited with the vogue for coq feathers and other modish clothes. His designs more nearly follow the designs of Howard Greer than those of Adrian. United Artists Studio borrowed him to do the costuming for their German importation, "Anna Sten." He has refused to design garments for the ladies of Hollywood, but it has been rumored that he is designing a wholesale line on the side. (38, p.141)

In 1939 Edith Head was made chief designer for Paramount Studios and became the first woman to hold that position in any of the major motion picture companies. She was hired by Howard Greer, the head fashion designer at Paramount. Her first assignment was to design an enormous waistband to support the palanquin on the back of an elephant. In

the days of Cecil B. DeMille, she designed costumes for innumerable extras and was later promoted to designing western costumes for cowboys and cowgirls. On the resignation of Howard Greer, she was made Travis Banton's assistant. In 1939, when Banton left Paramount Studios to become a free lance designer, she was promoted to the position as head designer. Because as a child she had lived in a small Mexican mining town, she has used the fashions of Mexico and South America as a source of inspiration. Her fondness for western Indian fashion has influenced her designs and she considers the guayabera, the camisa shirt, the rebozo scarf and the poncho as among her main contributions to Hollywood fashion. (39, p.154)

Irene Lentz has created and directed interest toward California garment manufacturing. Miss Lentz was born and lived on a Montana ranch. She attended night classes at Wolfe School of Design to learn how to dress herself properly. Soon after, she opened a dress shop on the University of Southern California campus. Lupe Valez asked her to design and make a party dress for her and soon she was creating garments for Dolores del Rio and other notable people. After she had moved her shop to the Sunset Strip, she was discovered by Bullock's Wilshire, who moved her into their custom salon where her clientele included stars and

society leaders. Mr. Louis B. Mayer offered her a contract to take complete charge of the wardrobe at Metro-Goldwyn-Mayer studios. At the end of five years, she was given permission to keep her full-time studio position and open her own business. In recent years her studio designing has been limited to an occasional picture as she is devoting more of her time to designing for Irene, Incorporated. In 1947 Irene and Christian Dior received the two Neiman-Marcus fashion awards for "distinguished services in the field of fashion."

Milo Anderson, a designer for Warner Brothers Studio and other studios, has developed the ability to glamourize the figures of stars and the average American girl. One half of the year is spent in designing for motion picture studios and the other half in creating bathing suits for Catalina, Incorporated.

Another designer, Voris Linthacum Marker, was born in Baker, Oregon, of a Scotch and English father and a Swiss mother; she is one of eight children. The family moved frequently but when she had finished high school, she attended classes in advertising and salesmanship in Chicago. At that time there were no classes in merchandising. She worked nights and weekends to support herself. A leg operation caused her to return to the Linthacum family in Montana. As

a result of her interest in clay modeling, during her long period of convalescence, Voris Marker was offered a scholarship at the National Academy where she was sponsored by the well-known sculptor, A. Phimister Proctor. She became interested in the pliability and draping qualities of a chamois cloth. Determined to go into business, she borrowed two hundred dollars from her sister, ordered skins, and began to manufacture suede garments. At the end of two years she had cleared two thousand dollars and had decided to move her five helpers to Beverly Hills, California. Her decision was to manufacture luxury garments, and not long after she had opened her shop on Sunset Boulevard, motion picture stars bought these "new and different" suede skirts and slacks. She worked with the tanneries to produce and prepare softer, more pliable suedes. Voris Marker designed garments for a well-known leather sports goods manufacturer for four years in addition to designing her own garments and managing her own business. She has not manufactured "sports clothes" from suede, but distinctive dressmaker coats, suits, slacks, and evening gowns. In addition, she creates special designs for her customers.

Because of innumerable designers and manufacturers of California women's apparel and the temporary status of each, it was not possible to include all of them in this study.

CHAPTER III

THE FACTORS AFFECTING CALIFORNIA'S CONTRIBUTION IN WOMEN'S WEARING APPAREL

THE CONTRASTS OF THE STATE

California is a state characterized by extremes, contrasts, and many contradictions. According to Carey McWilliams, "California is no ordinary state, it is an anomaly, a freak, the great exception among the American states." (19, p.24)

These extremes reflect a way of living which can be traced to such factors as contrasts of geography, climatic differences, the fusion of diverse cultures and social backgrounds, the richness, diversity, and uniqueness of its resources. The combination of these factors in a state occupying a marginal and isolated geographic position has produced a population with a high degree of resourcefulness and independence. Such fusion of cultures produces activity, growth and progress.

The result has been a development of resources and ideas to meet special local needs. From these local needs grew the California garment industry.

THE CONTRASTS OF GEOGRAPHY

California is a state composed of varied topography, climate and other physical characteristics. Within the area

of 156,803 square miles of land there exists contrasting extremes of topography, climate, minerals, plant and animal life. There are regions where the rainfall is almost tropical in abundance and deserts where the rainfall is scarce. Mt. Whitney, the highest point in the United States, outside of Alaska, looks down from an elevation of 14,496 feet upon Death Valley, only sixty miles east, and 276 feet below sea level. This is not only the lowest spot in the United States but also the hottest. (11, p.761) Nature has been generous to California by granting her a topography of gigantic proportions. California is an area composed of great variety and contradictions, one which stretches from redwood to cactus, from snow to desert.

THE CONTRASTS OF CLIMATE

California climate is composed of many different climates. There are six distinct climate zones but in general there is almost every kind of existent climate to be found in North America. There is a distinct range of climate from the arid desert heat of Death Valley to the heavy rainfall belt of Del Norte County, with fogs along the seacoast and snow in the Sierras. For the most part, California has a two-season climate, with rainfall concentrated in the winter months while the summer and fall months are dry. John Hittell wrote:

The climate of California is unlike that of any other country and particularly dissimilar to that of the United States east of the Rocky Mountains. Its chief peculiarities, as distinguished from the eastern states, are that the winters are warmer; the summers especially at night are cooler; the changes from heat to cold not so great or so frequent; the quantity of the rain less and confined principally to the winter and spring months; the atmosphere drier; the cloudy days fewer; thunder, lightning, hail, snow, ice, rarer; the winds more regular, blowing from the north for fair weather and from the south for storms; and earthquakes more frequent. (12, p.19)

OTHER PHYSICAL CHARACTERISTICS

There is variety in the kind and size of the vegetation as the result of this wide range of climate. John Bidwell, one of the earliest pioneers, writes in his "recollections":

Never did I expect to see the earth so beautifully arrayed in flowers as it is here. On sea-shore and mesa, in deep, cool canyon, on dry and open-hill slope, on mountain top, in glacier meadow, by stream and lake, in marsh and woodland, they paint the face of nature with a thousand colors, but everywhere gold predominates. (28, p.102)

John Hittell could not suppress some skepticism in reporting the existence of a grape plant with a trunk fifteen inches in diameter whose branches supported an arbor one hundred and fourteen feet long and seventy-eight feet wide (12, p.xiii), of squashes weighing two hundred and ten pounds, of a turnip that tipped the scales at twenty-six pounds. California is a

state unto herself; her plants, her quadrupeds, her birds and her fishes are different from those of other states.

(12, pp.182-183)

The interrelated contrasts of geographic and climatic factors have produced a new mode of living in California. As a result of these varied conditions there was a desire for a new type of clothing. California has a compellative environment. The clothing design must fit into local needs and at the same time be functional. The need at first, for women as well as men, was for functional work clothes and clothes adapted to out-of-door living. California manufacturers began to meet this need by designing a new and different type of clothing.

Many magnificent resorts were established to attract the wealthy international set and the movie stars. Such resorts as Arrowhead Inn, Palm Springs, Lake Tahoe, Yosemite, and many others furnished a background for the wearing of this new type of sportswear and formal gowns. Other people imitated this manner of living on a much smaller scale and found these garments to be suitable for their way of life. Summer sportswear may be worn throughout the year in certain sections of the state. Tennis, swimming, golf and horseback riding are all-year sports; skiing, winter sports, fishing and hunting areas are all available within

a comparatively short distance from the population centers.
(Plate II, p.33)

The factor of climate has had a direct influence upon the development of manufacturing. Climate is probably the greatest single cause for the rapid increase in the population of California. This rapid growth in the population has increased purchasing power which in turn creates a bigger demand for commodities. In the apparel industry the first garments created were for the local market. Because of the isolation from the source of supply, it took originality and resourcefulness to keep machines running with limited supplies. Originality and imagination were needed to make the clothing reflect the typical California way of living. The willingness of the Californians to wear these less traditional and less conventional garments is also an important factor in the development. California "sportswear"--playclothes, bathing suits, patio clothes, pedal pushers, clam diggers, slacks and Levis--have accounted for the phenomenal increase in popularity of and the growth of the industry.

California environment is rich in the source of design and color. The designers have been influenced by the colors of the surrounding country. The blue of the Pacific and Lake Tahoe, the gold of the California sun, desert mauve and beige, avocado and olive green, pimiento red, lemon peel yellow,

PLATE II

THE CONTRASTS OF THE STATE

The contrasts of climate and geography are sources
of inspiration for California designers.

Courtesy California Stylist
November 1951



citrus, tangerine orange, and the earthy colors have been widely used in garments. The extraordinary size of the vegetation has been the inspiration for the use of large, bold, dramatic fabric designs such as cactus leaves, palm tree designs, tropic and semi-tropic fruit and vegetables. (Plates III and IV, pp.35 and 36)

THE CONTRASTS OF CULTURES

Races

The mixed character of the population is one of the important factors in the contradictions or paradoxes of the state. Yet the Californians are representative of the American people rather than a cross section. The immigration to America has also been selective. Because of this selection from every state of the union, every class, every race, every ethnic element, the population trends have been heightened in California. The explanation for the diversity of California's population can be found in three factors:

1. Its geographical location.
2. The reasons which prompted people to move to California.
3. The diversity of resources.

The geographic location of California has been the prime factor of importance in attracting a diverse migration. It was the first landing place for the east-bound migrants across the Pacific. It has been the terminum of the Western

PLATE III

THE CONTRASTS OF THE STATE

Other Physical Characteristics

The extraordinary size of the vegetation has inspired the California designers to use bold and dramatic fabric designs. The bathing suit and coat with Anthurium design illustrate this factor.

Courtesy Catalina, Incorporated



PLATE IV

THE CONTRASTS OF THE STATE

Other Physical Characteristics

One-piece play suit and full circle skirt in vegetable print on Tillet cotton illustrate the designer's use of large and dramatic design.

Courtesy De De Johnson



Movement.

The gold rush changed the character of the western movement of population and in so doing it set the pattern which California has followed throughout the years of its growth. Gold was the reason for every aspect of one of the most extraordinary mass movements of population in the history of the western world. The attraction of gold accounts for the extraordinary diversity of types. Every type of citizen of every social class, profession, and background was thrown together in this common unity to get rich as quickly as possible. The immigrants did not come to California to follow old pursuits but to mine for gold. Industrially gold was a waste, but the activity it generated was a powerful economic stimulant to the state. The greatest value of gold to California was its value as a symbol. Overnight the name of California became world famous. The world-wide publicity which the discovery of gold gave to the state is still a potent factor in its development. California life, agriculture, labor, government, industry and social organization have had inception in varying degrees of importance through the discovery of gold. (19, p.35)

There is a peculiar relation between the discovery of gold and the nature of California resources. Most of the resources are of a character which have required a high level

of technology to develop. It takes great wealth to produce wealth in the state, and gold was the means by which this wealth could be immediately produced. This peculiar relation has propelled California into rapid development of its unique resources.

In the early history of California, it was inhabited by a static and provincial Indian society. Upon this base the Spaniards erected an outpost of empire. A short period of Mexican rule led up to California's annexation to the United States. Besides the acquisition of land, the Americans inherited the characteristic civilization of Spain, namely, its language and its institutions. This fact is evidenced in the survival of the names of the rivers, mountains, towns and cities and the atmosphere of romance which has colored the life of the people of the state. The English language as spoken in the West has been enriched by the addition of hundreds of words of Spanish and Mexican origin. A few which are in current use in the written and spoken speech everywhere in the state are: adobe, a sun-dried brick; Rancho, a tract of land used primarily for pasturage; Playa, beach; vaquero, a cowherder; rebozo, a scarf.

In tracing the pattern of the status of the Indian race, the pattern again is that of the exception rather than

the rule, as there were no settled Indian tribes in California. In the pre-Columbian period there were 130,000 Indians in California. It is estimated that California had about sixteen per cent of the aboriginal population of the United States in comparison to five per cent of the land area. The density of Indians in California was from three to four times greater than for the entire nation. It has been estimated that there was an approximate range of 72,000 to 100,000 Indians in California when Commodore Sloat raised the United States flag at Monterey. The decimation of 100,000 at the beginning of the American period to 15,000 at the beginning of the twentieth century was due to the white man's greed for land. For many years the Indian population has been static, with indications of a gradual increase in growth of the Indian race. However, some Indians may be found living in a majority of California counties. (19, pp.50-51)

The foreign-born population of California today is more diverse than it was in 1850. In 1850 Mexicans, Germans, British, Irish and French made up four-fifths of the foreign-born total. In 1940 the largest groups in the order of numerical importance were: Mexicans, Italians, British, Canadians, Scandinavians, Russians, Irish, Japanese, Portuguese, French, Swiss, Chinese, Austrians, Poles, Greeks,

Yugo-Slavs, citizens of the Azores, Spanish, Dutch, "other Asians," Hungarians, Finns, French Canadians, and South Americans. While the foreign-born element has grown more diverse in California, it has declined as a percentage of total population. Nearly one-half of the Irish, French and Italian races live in San Francisco, while seventy per cent of the Mexicans and Russians (mainly Russian Jews) are in Los Angeles. The Chinese are in San Francisco and the Japanese in Los Angeles. A large percentage of the rural population is composed of Italian, Portuguese, Japanese, Filipino, and Scandinavian nationalities. In California the racial problem is four dimensional: Negroes, whites, Orientals and Mexicans. Thus today California has a sizable representation of every racial type to be found in the American population; Negroes, Indians, Orientals, Filipinos, Hindus, Mexicans and whites. This mingling of diverse racial strains has produced a pronounced cosmopolitanism which has added to the state's social structure. This equality has persisted not only in the "foreign" quarters to be found in most cities, but in the varied cultural background of the people. (19, pp.74-75)

The "intangible" quality of California fashions may also be traced to the contrasts of certain cultural factors as:

1. Historical background: Cabrillo and the buccan-
eer, Drake; the padre, the pioneer, the miner.
2. The cosmopolitan character of the population. The
fusion and mingling of races, the variety of social
backgrounds and professions.

These factors offer a rich source of inspiration for
the designers.

From the historical background of the early California
pioneer designers have been inspired by the cape-dress of
Lillie Langtry, the bustle and the leg-of-mutton sleeve.
(Plate V, p.42)

From the Spanish: the rebozo of Helen Hunt Jackson's
"Ramona"; the bolero, the mantilla, the peon and toreador
trousers, the vaquero costumes, the camisa blouse; brilliant
colors; and lavish designs of Spanish origin. (Plate VI,
p.43)

From Mexico: the full skirt, the peasant blouse (Plate
VII, p.44), the serape, the peon blouse, and the matador
pants (Plate VI, p.43); the use of handwrought silver in
necklaces and ornaments; and the use of vivid colors.

From the American Indian: inspiration from traditional,
ceremonial customs; use of handwrought Indian silver and
other metals, such as copper; use of semi-precious stones,
such as the turquoise; trimmings of leather fringe, lacings,
braiding, and bead work; the loin-cloth drape; jerkins; the
"Squaw" dress; apparel made from leather for Western type

PLATE V

THE CONTRASTS OF CULTURES

The Influence of the Early California Pioneer House robes showing the influence of the historical background of the early California pioneer.

Left: Meena of California has designed this robe with ruffles and bows.

Right: "Mule Train" robe designed by Marion Hotchkiss.

Courtesy California Stylist, May 1950



PLATE VI

THE CONTRASTS OF CULTURES

The Influence of the Spanish Race

The Spanish influence is illustrated in these California designs.

Upper Left: A dress designed by Irene for Lupe Velez.

Courtesy The Californian, Fall 1951

Lower Left: Denim by Fluegelman shows the influence of Spanish design with the soutache flocking.

Courtesy California Stylist, March 1952

Right: The matador pants by California Classics--sketched by Jean Edelstein.



PLATE VII

THE CONTRASTS OF CULTURES

The Influence of the Mexican Race

The influence of Mexico is shown in this patio costume by Desda. A cotton broadcloth skirt with inserts of Mexican lace.

Courtesy California Stylist, May 1950



garments sometimes embroidered and beaded with Indian symbols. (Plates VIII, IX, and X, pp.46-48)

From the Chinese: Mandarin coats, coolie coats, coolie trousers, Mandarin collars, kimono sleeve; lavish use of embroidery of Chinese origin; colors such as jade, blues, brilliant and deep reds, purple, gold, and the use of metallic yarn in their embroidery; and the use of soft slippers, and of spun silks such as pongee, shantung, Honan cloth and brocades.

From the Japanese: the kimono, the obi, and clogs.

From the Russian: the peasant blouse, full skirt, peasant embroidery, cap, overblouse, and boots.

From the Austrian: peasant type garments, full dirndl skirt, blouses, aprons, felt suspenders, ski and skate costumes. (Lantz of Salsburg.)

From the cosmopolitan character of the people, the costumes of many other countries are a source of inspiration to designers.

CONTRASTS OF SOCIAL BACKGROUNDS

Ranch Western

In the first year of Caucasian occupation, California was a colossal sheep-run. It next became enormous cattle ranges and grain fields. Some rancheros owned principalities larger than the state of Rhode Island.

PLATE VIII

THE CONTRASTS OF CULTURES

The Influence of the American Indian

Sportswear design adopted from the loin-cloth drape
of the American Indian.

Courtesy De De Johnson





PLATE IX

THE CONTRASTS OF CULTURES

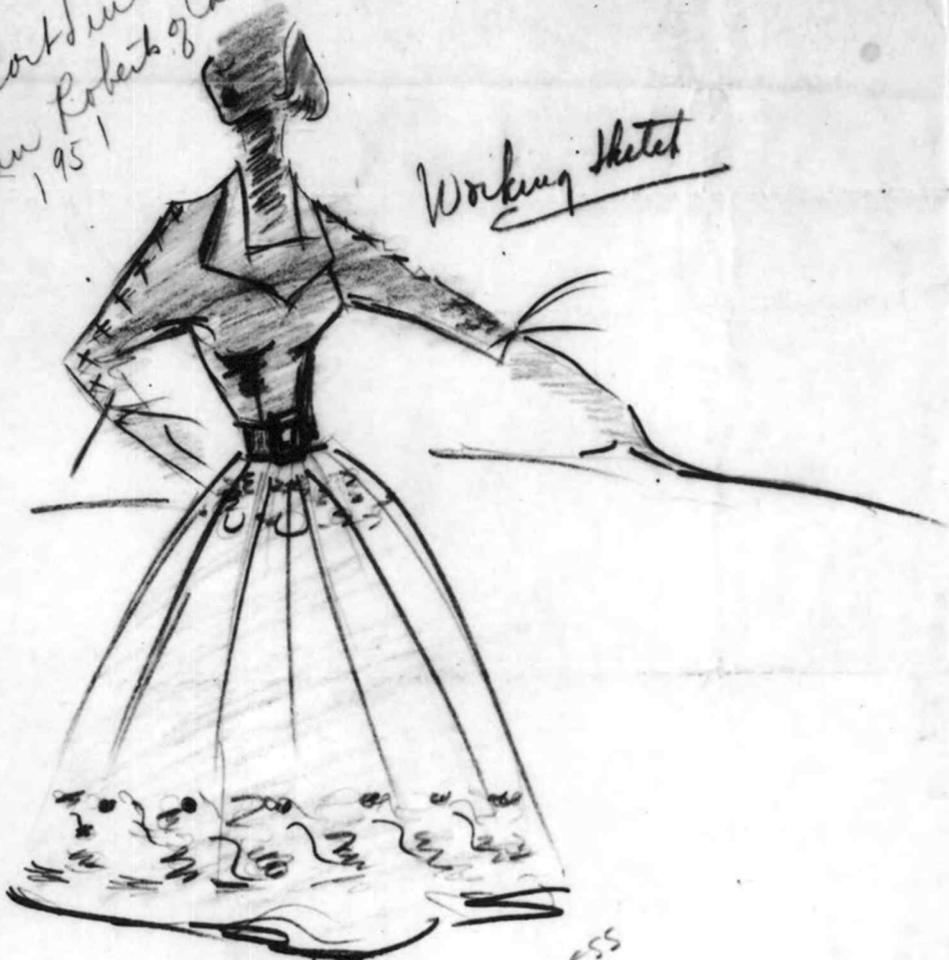
The Influence of the American Indian

Design by Clara Fentress for Joan Roberts. Illustrates the influence of the American Indian folklore on current California fashion. The border print of a Navajo woman on horse. Lounges adapted from the traditional Indian costume.

Courtesy Clara Fentress

Resort Line
Joan Roberts of Calif.
1951

Working sketch



Sketch:

Border Print
of Navajo woman
on blouse -
2 seamline side
panel of pleats -
center back
zipper -
2" hem
Blk. 2" Ripstide
belt to be worn
with skirt.

FENTRESS

Blouse

- Ⓐ Fabric - Blk. Ripstide
- Ⓑ Nylon sleeve
featuring eyelets
for lacing -
- Ⓒ Square neckline

PLATE X

THE CONTRASTS OF CULTURES

The Influence of the American Indian

Photograph of the garments made from the California
original design by Clara Fentress for Joan Roberts.

Courtesy Clara Fentress



At the time of the American conquest of California most of the arable lands of the state were owned by a small number of large land owners who had obtained their holdings by grants from the Spanish Crown or the Mexican government. Although the census report of 1850 revealed only 872 farms in California, the average size of these holdings was 4,465 acres (19, p.90) The native Californians owned large herds of cattle but these cattle were not fed on cultivated food placed in shelters. Because an unbroken drought prevailed from May to November, an enormous amount of land was needed to support a herd. By nature and tradition the Californians were ranchers rather than farmers. (19, p.91)

Recent investigation has shown that many of the large farms and ranch properties of California represent residual portions of the original Mexican or Spanish land grants. Many of these enormous ranchos are now being broken up into smaller ones. (19, p.93)

California began its statehood with a land monopoly. In addition to these Spanish land grants, the Federal government granted vast sums of land to the railroads. These depositions represented in excess of one-third of the total area of the state. Because of these factors, California has had a unique farm tradition. It is one composed of the large Spanish hacienda, the Southern plantation and the self

sufficient small farm of the north and middle west. (19, p.101)

The lack of hired help or servile workers in the development of California is another contributing factor to the deviation from the traditional farm pattern. Women and children joined the men in the outdoor life of harvesting and caring for the ranch. These ranch activities created a need for a functional type of work clothes which could be used for both indoor and outdoor living. The requirements for this type of garment were practicability and serviceability. Levis, jeans, cotton and wool shirts, the lumber jacket, slacks, frontier pants and boots were garments suited to this type of life.

Because of gas rationing during World War II, impetus was given to the renewed interest in riding clubs. A second economic factor has been the investment in land and the revival, as a block against inflation, of ranching and cattle raising.

The moving picture industry, radio and television have been important factors in the promotion of western wear and the western mode of living.

In an interview a member of the California State Horsemen's Association stated that such enterprises as the California State Fair, county fairs, rodeos, fiestas, and riding

clubs have been factors affecting the interest in and the increased demand for the western type garments. These garments include the vaquero shirt, frontier pants, cowboy boots (Plate XI, p.52), the cowgirl skirt, and cowboy hat.

The revival of square dancing has created a demand for a special type of garment: skirts, dresses of small calico print, ruffled hemlines, simulated aprons, pantaloons, the capelet, the reticule. Promotion has been given to the corral styles, "saddle" stitching, and the use of other western terms.

CONTRASTS OF SOCIAL BACKGROUNDS

Cities

California began its statehood with a high degree of urbanization. As early as 1870 California was among the ten most urban states in the country. This urbanization was higher in California than in any other section of the country with the exception of the North Atlantic states. Carey McWilliams has called her "A State of Cities." (19, p.81) The greatest influence in population increase has been primarily in the urban population, even during the period of the great agricultural expansion. The divergence from the national farm tradition has been reflected in the way in which urbanism has invaded the rural areas. The rural life in California has been more urban than rural. Thus, a type of

PLATE XI

THE CONTRASTS OF SOCIAL BACKGROUNDS

The Western Ranch Influence

The designer's use of the frontier pants and cowboy boots shows the influence of the western ranch on leisure time garments.

Courtesy De De Johnson



social structure has developed that does not exist in any other state. The trend, which began before World War II but developed after this war, was the shift to suburban living. The reasons for this shift are (1) increased living costs, and (2) the lack of domestic labor. This way of life has created a need for less formal and more casual clothes. (Plate XII, p.54)

There are two major metropolitan areas in California, San Francisco and Los Angeles. These two cities are on a par economically, socially, and culturally with the most advanced metropolitan areas of the world. The apparel industry centered in these areas must keep up with this growth. The demand is for the varied activities in cultural and economic centers.

San Francisco as a world seaport attracted a larger foreign-born population than Los Angeles. The people of San Francisco are more conservative and more cosmopolitan than those of Los Angeles. There is a demand for dresses, suits, coats and millinery. Los Angeles is less conventional and, in turn, the less formal type of garment is worn and manufactured. San Francisco resembles New York; Los Angeles, the midwest Chicago.

PLATE XII

THE CONTRASTS OF SOCIAL BACKGROUNDS

The Influence of Cities

Casual suit for suburban, urban and spectator sports-wear designed and manufactured by Rosenblum, Incorporated.

Courtesy Rosenblum, Incorporated



CONTRAST OF SOCIAL BACKGROUNDSWorld

The growth of industry in California has been affected by those factors which have had an influence on the general economic development of the state. Geography has played an important part in this development and in the development of ports of trade. California, because of isolation created by natural barriers, was more accessible by sea than land. Therefore large cities, such as San Diego and San Francisco, have grown because of their location on excellent natural harbors. The completion of the Panama Canal in 1914 was also of great economic importance as it shortened the sea lanes between the ports of the Pacific Coast and those of the Atlantic Coast and Europe. California ports are the great terminus for trade to the east and southern Asia and South America. Because of this convenient location, California garment manufacturers have been able to promote the growth of world trade for California fashions. California manufacturers have established "beachheads" in Alaska, Hawaii, and for foreign markets in Mexico, South America, England, Sweden, Australia, the Philippines, China and Egypt. In 1947 a California manufacturer reported that the sales of California apparel in foreign countries exceeded those of the state of California.

The concentration of the apparel industry at points of trade also stimulate the exchange of ideas of designers.

The location of the cities of San Francisco, Los Angeles and San Diego as western ports of trade for the Far East, Southern Asia, South America and the Islands of the Pacific has been an influencing factor on the design of fabric, garment and color for California sportswear. These designs are easily adapted to California living. (Plate XIII, p.57) Buyers from all parts of the world visit the California market to buy California sportswear. In 1947 the Western Manufacturers Association chartered a plane to bring San Francisco fashions to Paris to promote California fashions. In an interview an advertising manager referred to an article which had been read in a French newspaper concerning the new American mannequins who had come to Paris and had brought a new kind of glamour to Paris.

ART SCHOOLS AND TRADE SCHOOLS

Climate, geography and the exceptional character of the environment have been responsible for the establishment and growth of the various types of educational institutions in California. The isolation of California from the east and the remoteness from the older centers of learning were the reasons for the turning away from the old traditional classics and humanities. The breaking away from the traditional New England pattern of education explains the

PLATE XIII

THE CONTRASTS OF SOCIAL BACKGROUNDS

The Influence of California

as a World Port

Sportswear garments showing the influence of the
Islands of the South Pacific in the design of
garment and design of fabric.

Courtesy Catalina, Incorporated



interest and development in the growth of sciences and scientific research, the arts and vocational and trade schools. Because of its natural geographic location the schools of California are a self-contained system, making them a natural administrative unit. (19, p.266)

The climate and the exceptional character of the environment have been responsible for the growth of educational and cultural institutions. Climate has attracted people of great wealth to California who, because of their interest, have endowed these institutions. The art galleries serve as a focal point for art work where students, designers and others may work and which serve as sources of inspiration. The Palace of Legion of Honor, San Francisco; the Los Angeles Museum of History, Science and Art; the Fine Arts Gallery in Balboa Park, San Diego; the Louis Terah Haggin Memorial Galleries at Stockton; the Crocker Art Gallery, Sacramento; the Henry E. Huntington Gallery at San Marino; and Gump's Discovery Room, San Francisco, are among the more famous.

Creative art colonies in Laguna Beach and Carmel, and Menlo Allied Arts, Menlo Park, have stimulated the interest in design and crafts. These in turn influence the designer to create clothing and other apparel items such as buttons, jewelry, trimmings, and other similar articles.

Blockprinting, screen printing, weaving, wood carving, pottery making, ceramics and leather, metal work and other similar crafts have also been an influencing factor in stimulating garment design.

The history of California and its industrial development and environmental characteristics has forced the people of the state to be resourceful and ingenious. This resourcefulness, along with the willingness to experiment, has created an interest in the use of unusual fabrics for garments and materials for trimmings. Therefore the implications, with the relation to art, are that the climate, the readiness to utilize new approaches, and the willingness to capitalize on them have contributed to the apparel industry in California.

Schools such as Hazmore School of Dress, San Francisco; Rudolph Schaeffer School of Design, San Francisco; Lux College, San Francisco; Wolfe School of Costume Designing, Los Angeles; Frank Wiggins Trade School, Los Angeles; and Santa Monica City College, Santa Monica, and art schools such as California College of Arts and Crafts, Oakland; California School of Art, Los Angeles; Chouinard Art Institute, Los Angeles; Carmel Art Institute, Carmel; and many others train designers for the industry.

A School of Apparel Design was established in the

University of California, Los Angeles, in 1945. This school has been established through the efforts of the California Apparel Creators and Associated Apparel Manufacturers of Los Angeles, to furnish designers and other trained people for the apparel industry.

HOLLYWOOD

The discovery of gold and the isolation of California were responsible for the rapid growth of industry. The increase in population created a need for local commodities and the novelty of the environment stimulated local invention and manufacturing. These factors have been exemplified by the development of the motion picture industry and the growth of the garment industry. The growth of the moving picture industry has been influenced by exceptional climate and geographic factors and the variety of scenery to be found within a short distance from the studios. Because of the climate and space factors (8, p.164), this industry is well adapted to the Los Angeles area. According to Dr. Clifford M. Sierer, "If the industry had not gone through its 'outdoor' and 'Western stages of development', it is more than likely that it would never have left the eastern half of the country." (40, p.17) A physical and social environment for attractive living was still another contributing factor in the location of the industry.

The motion picture industry has had an economic, cultural and social influence on the people of the state. The influence of motion pictures upon the standards, fashion and attitudes of the American people as well is enormous. Robert Glass Cleland writes:

The influence has reached into more lives and affected the thinking habits and customs of more people than newspapers, religious institutions, and political governments. To a certain degree, Hollywood has succeeded in impressing its own vision of life on the world. (6, p.280)

Because of the climatic conditions, the motion picture industry has become one of California's largest and most valuable industries. This industry has great publicity value (Plate XIV, p.62) as well as that of attracting related industries. The motion picture industry has been an important factor in making Los Angeles one of the two or three leading style centers of the world. Approximately three-fourths of the state's garment industry is concentrated in the Los Angeles area. (11, p.791) (6, p.277) California clothing manufacturers have capitalized on this advantage.

The cinema magnates have not always been aware of the stylistic power of the motion picture film. In August, 1929, the Paris decree was to lengthen skirts, a fashion change Hollywood had not expected. The attempt to sell these outmoded pictures bordered on tragedy for the industry. The

PLATE XIV

THE HOLLYWOOD INFLUENCE

Miss Pat Hall of United Artists Studio photographed
in a suit tailored by Rosenblum, Incorporated.

Courtesy Rosenblum, Incorporated



producers resolved to make Hollywood, through promotion, an important fashion center and to make the actresses and the designers the fashion leaders. Studio designers were sent to Paris and Gabrielle Chanelle, the important Paris designer of sportswear, was brought to Hollywood. Today the studio designers are ahead of the fashion picture and create garments with an eye to the photogenic qualities of the stars.

The American women link themselves with the glamour and excitement of the motion picture film and with the svelte figures of their favorite stars. Actresses Marlene Dietrich, Joan Crawford, Kay Francis, Norma Shearer, Joan Bennett, Virginia Bruce, Katherine Hepburn, Greta Garbo, Ginger Rogers, Shirley Temple, and many others have had a definite influence on the fashions of women in America. (Plates XV and XVI, pp.64 and 65)

Interest has been renewed in the western type wearing apparel because of the promotional work done by the motion picture industry, radio and television; in such programs as Hop-a-Long Cassidy and other similar programs, in hill-billy music and square dances.

The designers for the cinema and stage actresses must create the types of clothes their fans expect them to wear--important, luxurious and dramatic. The actress cannot afford to wear undistinguished dresses. Many of these fashions

PLATE XV

THE HOLLYWOOD INFLUENCE

The Influence of Hollywood Designers

Harem trousers designed by motion picture designer Irene for Ginger Rogers to wear in the picture "Weekend at the Waldorf" (1945). Combined trousers and skirts for dramatic leisure.

Courtesy The Californian, Fall 1951



PLATE XVI

THE HOLLYWOOD INFLUENCE

The Influence of Hollywood Designer Adrian

Top: Norma Shearer in a dress designed by Adrian
in 1930.

Lower Left: Greta Garbo in one of Adrian's dramatic
gowns.

Lower Right: Joan Crawford in a dress with the time-
less Letty Lynton sleeves.

Courtesy California Stylist, May 1950



have been copied by the California manufacturers for mass production, but the willingness to experiment, to try something new, has served as a stimulus to the designers.

Famous studio designers Adrian, Travis Banton, Howard Greer, Orry-Kelly, Milo Anderson, Edith Head, Irene Lentz, Gwen Wakling and Royer have made important contributions to the fashion picture.

Adrian has created timeless fashions for the stars which became a fashion for women: the designs in "Marie Antoinette" for Norma Shearer, the famous Letty Lynton sleeves for Joan Crawford, the pill-box hat for Greta Garbo in "Mata Hari" and the light suit and the dark blouse of Norma Shearer in the "Gay Divorcee." (Plate XVII, p.67)

Studio designers are so busy with the problems of designing for the industry that this part of the fashion business is a distinct profession in itself. Occasionally studio designers create hats, sports jackets, bathing suits, suits and evening dresses for the manufacturer, but such arrangements are incidental to the work at the studio.

The factors affecting Hollywood's contribution to California's fashions are:

1. The influx of important designers to the industry. (Plates VI, XVII, and XVIII, pp.65, 67, and 68)
2. The promotional value of the motion picture film. (Plate XIV, p.62)

PLATE XVII

THE HOLLYWOOD INFLUENCE

The Influence of Hollywood Designers

Bathing suit designed by motion picture studio designer Milo Anderson for Catalina.

Courtesy Catalina, Incorporated

67a



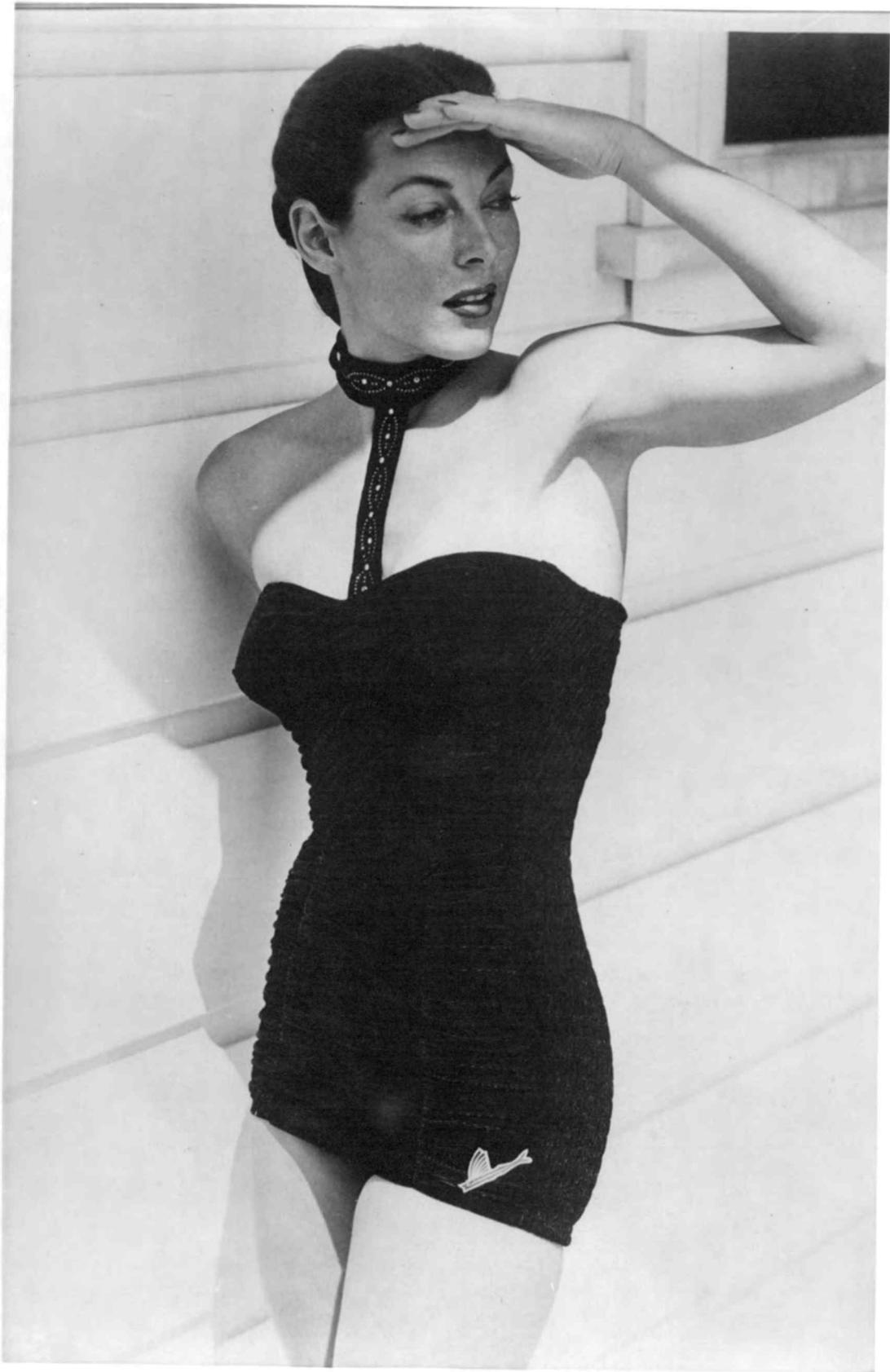
PLATE XVIII

THE HOLLYWOOD INFLUENCE

The swim suit by Catalina, shown in velvet, black with silver jewels or turquoise with gold jewels illustrates the influence of Hollywood.

Courtesy Catalina Incorporated

68a



3. Constant weather conditions which influence the type of garment worn. Active sports wear can be worn during the entire year for out-of-door living and for the variety of recreation, both active and spectator. (Plate I, p.21)
4. Leisure-time wear. These garments are designed for the stars to wear at some of the luxurious resorts, their way of living at home and for casual wear. (Plate XV, p.64)
5. The use of color film for photography where a variety of settings are needed as well as those of unusual and brilliant color.
6. The use of color and luxurious fabrics for dramatic effect. (Plate XVIII, p.68)

CHAPTER IV

THE GROWTH OF THE CALIFORNIA APPAREL INDUSTRY

California's apparel industry has increased 467 per cent in the eight-year period between 1935 and 1943 according to a report released by the National Credit Office, Incorporated, of New York. A later bulletin which brought the survey to 1948 rated the last twelve years in the industry as being a period of tremendous growth for the California industry. Prior to 1935 the industry was chiefly concerned with "growing up." From 1935 to 1939 the industry became recognized as a sizable competitor of New York, Chicago, St. Louis and Philadelphia.¹

The combined sales volume of the 521 firms in 1943 included in the survey was shown as \$195,391,000. A Department of Commerce bulletin with figures brought up to 1947 computed 1514 apparel factories in California and 46,436 people employed in the plants. The actual dollar volume of the apparel industry at the close of 1947 was estimated at \$4,000,000.²

The increase in sales volume is due in part to war

¹ News Bureau Release, California Apparel Creators, Los Angeles. "The Romance of California Fashions." 11 pages mimeographed material. n.d. pp.2-3.

² Loc. cit.

conditions and to people moving to California, but also to the increased demand of the public for California styles designed for all price ranges. This is indicated by the figures in the National Credit Office report which show an increase of only 161 per cent for 1939-1943, during the period of World War II, as against 467 per cent for the entire eight-year period. Since 1943 the increase has not been as great but the growth has been steady.¹

Mr. G. Peter Rosenfeld (27, p.4), President of California Fashion Creators, writes: "California is the second largest apparel market in the world. It gives employment to approximately 50,000 people. The apparel industry ranks fifth largest in the state's industries."

Approximation of employment figures given by Colonel Alexander R. Heron of the California Reconstruction and Re-employment Commission follows: Number of persons employed in California apparel industry in 1940 was 23,000; in 1943, 30,000; estimated for 1940-1945, 45,000; 1947, 47,000.²

Table I, taken from California Blue Book 1950, shows a rapid expansion of the apparel industry in California from 1939 to 1947, with an average increase in employment of

¹ Loc. cit.

² Part of Table, California Blue Book

TABLE I

MAJOR INDUSTRY GROUPS IN CALIFORNIA, 1939-1947¹

	Number of Establishments		All Employees		Per Cent Increase in Prod. Workers 1939-1947	Value Added by Manufacture 1947 (000)	Per Cent of Increase Over 1939
	1939	1947	Number Average	Wages and Salaries (000)			
All industries -----	11,558	17,648	663,872	\$2,064,523	95.3	\$3,994,981	255.9
Apparel and related --	1,032	1,687	43,144	111,154	73.3	188,294	313.7

¹ Part of Table, California Blue Book (11, p.783)

73.3 per cent over that period. Value added by manufacture in the apparel and related products was \$188,294,000 in 1947 or 4.2 per cent of the national total, with a 313.7 per cent increase over 1939.

As is shown in Table II, in such products as women's blouses and waists California produced 9.6 per cent of the nation's total, and in women's outerwear, principally sports apparel, 22.2 per cent of the total. During the 1950 period employment in the apparel industries averaged about 52,000 or 14 per cent above 1947, or 4.2 per cent of the national total. (11, p.791)

THE GROWTH OF THE MARKETS

The two main garment manufacturing centers in California are Los Angeles and San Francisco. Los Angeles is noted for the manufacture of casual sportswear. San Francisco, because of its climate, type of people, and style conscious atmosphere, is much more conservative. It is an outstanding coat and suit market.

Los Angeles ranks as second largest apparel manufacturing center in the world. It ranks second to New York as a garment manufacturing center, both in the number of firms and in unit production and dollar sales. Los Angeles has assumed the lead over Chicago, Philadelphia, Boston, St. Louis, Paris, and London. These data were published in a

TABLE II

CENSUS OF MANUFACTURERS, 1947--APPAREL AND RELATED PRODUCTS¹

	NUMBER OF ESTABLISH- MENTS	EMPLOYEES, YEAR AVERAGE	PAYROLLS (000)	PER CENT INCREASE IN WORKERS	VALUE ADDED BY MANUFAC- TURE (\$000)	PER CENT OF U. S.
Apparel and related products, total -----	1,687	43,144	\$111,154	73.3	\$188,294	4.2
Men's and boys' suits, coats -	90	3,202	9,061	61.4	12,993	1.9
Men's, boys' furnishings -----	243	8,256	19,161	51.2	31,436	3.9
Women's, misses' outerwear	666	19,356	53,960	92.8	89,635	6.3
Blouses, waists -----	130	3,046	6,805	281.6	11,906	9.6
Dresses, unit price -----	176	5,630	15,706	87.2	24,738	4.1
Women's suits, coats -----	203	6,318	20,787	145.5	35,003	8.0
Women's outerwear (N.E.C.)-	86	2,682	6,255	n.a.	10,711	22.2
Millinery -----	44	900	2,312	64.0	4,166	4.1
Miscellaneous textiles products -----	352	5,275	12,348	93.7	24,754	4.6
Curtains, draperies -----	42	820	1,851	42.6	4,194	12.0
House furnishings (N.E.C.)-	61	647	1,271	32.6	2,926	1.9
Textile bags -----	10	713	1,973	19.9	4,496	6.8
Canvas products -----	68	813	2,191	280.0	3,706	8.9

¹ Part of Table, California Blue Book, (11, p.788)

report made by the Market Planning Division of the National Credit Office, Incorporated of New York, in 1948.¹ More than three-fourths of the state's apparel manufacturing is concentrated in the Los Angeles metropolitan area (11, p.791)

According to this report, made by the subsidiary of Dun and Bradstreet, the comparison has been made of figures during the ten-year period between 1939 and 1949. This survey has included the twelve leading markets in this country. In 1946 Los Angeles surpassed Chicago. This verifies the large growth of the California market in a comparatively short length of time. Between 1936 and 1944 the industry showed a 476 per cent increase in volume of production. Some 3000 buyers bought sportswear primarily from the Los Angeles market whereas ten years earlier, they bought from the New York market. In 1944 the Los Angeles garment industry employed 35,000 workers, turned out a product worth \$265,000,000, and was selling 85 per cent of its product east of the Rocky Mountains. Prior to 1942 no California apparel was sold east of Denver. The Los Angeles market jumped from a \$67,000,000 business in 1939 to over \$200,000,000 in 1944.

San Francisco's garment industry is listed separately

¹ News Bureau Release, California Apparel Creators, Los Angeles. 4 pages mimeographed material. n.d. p.1.

and represents a smaller but very stable segment of the industry. Some of the oldest garment manufacturers in California, predominantly in women's suits and coats and in men's work clothing, are located there. In 1948 there was a total of 119 firms, with sales amounting to \$85,000,000.

The women's apparel industry has been divided into three broad classifications based mainly on fabric content. For this reason sportswear, which represents the largest group of California manufacturers, is placed in both the dress and in the coat and suit categories. Children's wear manufacturers are not considered separately but are reported with women's wear. The three major classifications are:

1. The Dress Industry. This group is composed of clothing made primarily from cotton and rayon fabrics for women and children, which includes street and house dresses, blouses, evening wear, sports and beachwear. In Los Angeles sales increased 34 per cent between 1946 and 1948, and in 1949, with only 25 per cent of the manufacturing concerns reporting, an increase of one and one-half per cent was shown. In the dress category the National Credit Office lists Los Angeles as having 374 firms, with an annual sales of \$135,000,000. Less than one-third of these manufacturers have been in

business for more than ten years, which is a characteristic factor of the entire apparel field. This is a market of small manufacturers and its rise during the last ten years has been spectacular. This has been aided through promotion of the "Made in California" label, and a leveling of prices to compete for the consumer dollar with "hard" goods such as automobiles, television sets and appliances.

2. The Coat and Suit Industry. Coats, suits and sportswear cut principally from woolen fabrics are included in this classification. In this category Los Angeles is shown with 192 firms, with sales of about \$70,000,000 for 1948, almost seven times greater than the figure for 1939. These figures show that 79 per cent of the concerns began business in the last ten years, and that most of them are small firms doing a business of less than \$500,000 a year.

3. The Intimate Apparel. This group is composed of the manufacturers of corsets, brassieres, lingerie, pajamas and gowns for women and children. The second largest classification, in number of firms, reported a total of 81 producers with better than \$27,000,000 in sales for 1948. This segment, which is the smallest of the three classifications, differs in that it is sharply

divided into two distinct categories: lingerie producers and foundation garment manufacturers. In Los Angeles the number is about equally divided, with 41 corset and brassiere manufacturers listed and 40 lingerie firms.

Mention has not been made of millinery, shoes or accessories. Fabric suppliers, converters, and contractors have not been included and, although small in comparison with other sections of the country, they are an important part of the garment manufacturing center in Los Angeles.

This report is concluded by listing the factors affecting the future of the California garment industry. These included population trends, which would have some bearing on growth. As California grows in population, a larger market is created and also a large labor pool from which to draw for further expansion of the garment industry. Other factors listed which may influence the industry are: new fabrics, improvements in existing fabrics, new styling and the trend of the national income. California's apparel industry, and more specifically the Los Angeles group, is a dominant part of the state and country's economy.¹

PROMOTION

The manufacture of women's apparel has grown steadily

¹ Ibid., p.4.

from year to year partly through creating fashion consciousness among women of all income brackets. A much higher increase has been shown in the Los Angeles area where fashion promotion is continued on a national scope. (9, p.49)

The promotion program of the California fashion industry has been carried on at both the trade and the consumer level with the results of growth evidenced by increased buyer traffic during the market week periods and by the rise in publicity in national publications. Crane writes:

"Fashion publications and radio have done much to stimulate buying in all apparel fields. This also applies to the motion picture industry and TV where seeing creates a desire to emulate." (9, p.49)

At the trade level, the work of the market week periods has been done by means of advertising, by direct mail, and through personal contact. Consumer publicity has been released through the California Apparel Creators Association by publicizing fashions manufactured under the "California label." According to the Association the publicity has created greater consumer demand for California merchandise.

INDUSTRY ORGANIZATION

The California Apparel Creators is an association of manufacturers and designers organized for the purpose of promoting the California label. It is the single promotional

association for the entire California garment industry and at the present time is the only one of its kind in existence. This association is a statewide organization and is composed of approximately three hundred manufacturers. The Associated Apparel Manufacturers of Los Angeles and other apparel manufacturing groups of California are included in the membership of this organization. This group works cooperatively with both the retailer and the manufacturers to sponsor California promotions. It provides convenient headquarters where buyers may receive information and guidance in working the California market. This unity between manufacturers and retailers of apparel has been a factor which has given considerable strength to the California market.

The Associated Apparel Manufacturers of Los Angeles was organized twenty-five years ago, in 1927.

The Manufacturers and Wholesalers Association of San Francisco is an association of manufacturers and distributors of apparel and related lines. Its purpose is to promote the fashion industry of Northern California to the retailer. One member firm has been in business over one hundred years. Three member firms of the association have been established for seventy-five years; two for more than fifty years; and many others for over twenty-five years. The Association is now in its thirty-first year of successful

operation. (22, p.2)

APPAREL CITY

Apparel City, Incorporated, is located on a 26-acre site south of San Francisco's metropolitan area. All segments of the industry are centrally housed in a series of buildings. The initial plan called for the erection of thirty-seven buildings at a total cost of \$4,000,000. It is an industry-owned and industry-operated project. At the present time there are forty-three firms operating in Apparel City. The entire San Francisco apparel market is available here. It is the center for the manufacture of men's, women's and children's wearing apparel. Because of this centralization of the industry, not only facilities for shipping and manufacturing are made easier but in addition to the manufacturing done here, many representatives of out-of-town factories maintain offices and display rooms to supply the manufacturer's needs and to offer the buyer a more complete service.

The buildings have been planned to increase manufacturing efficiency, to improve working conditions, and to make buying more convenient.

The apparel industry financed the project without outside aid. It is industry-built, industry-owned and industry-operated. Individual firms can buy stock at \$100 per share,

each share carrying with it one vote. Individual ownership of stock is set at \$25,000. The stock sales are not restricted to local industry members. The aim of this non-exclusive feature is to encourage outside manufacturers and outside representatives to establish their businesses in San Francisco. Cluett Peabody, American Thread Company, eastern firms, and White Stag, Portland, have representative offices.

The Apparel City Project is an activity sponsored by the California Construction and Reemployment Commission, a phase of Governor Earl Warren's postwar planning. The Apparel City sponsors have allowed for subsequent growth as they foresee a tremendous buying power not only among California's increased population, but also a large potential market in the Orient and Pacific areas for the purchase of merchandise manufactured and sold by the garment industry.

FINANCING THE INDUSTRY

The apparel industry is the only industry in America operated by private enterprise. The manufacturer must have capital to establish this business and the lack of working capital is the main reason for the high mortality rate in the garment industry. The average life span of a business is seven years, however business failures are forty-five per cent less than those of a few years ago.

The bankers have considered the garment industry as one of the biggest risks in the manufacturing industry. The capital of the individual operator is frequently not more than \$500. In the early history of the Los Angeles market, money was acquired in one of the following ways:

1. A loan by the partner in the company.
2. Contributions by friends or family for a share of the profit.
3. Credit given by textile firms.
4. Loan sharks.

From 1914 to the middle 1930's, Mr. B. R. Meyer, President of the Union Garment Makers, would risk credit to the local apparel industry. Because his organization was small, the majority of firms had to obtain financial help from other sources.

In 1926 Mr. E. A. Mattison induced the Pacific Finance Company to open a special branch for apparel factoring. Apparel factoring is done either with recourse, a method by which the manufacturer uses accounts receivable as collateral for a loan, or without recourse, a method by which the manufacturer sells his accounts to the financier, who collects from the customers. Factoring is a source of quick working capital and the without-recourse type offers an additional advantage; the bank assumes the responsibility for

collections and the manufacturer is relieved of much book-keeping and responsibility.

The Bank of America in 1936 began an accounts receivable through a special branch on Santee Street. It was begun with without-recourse financing in 1939, and is now the main source of funds for the local industry.

Factoring has two disadvantages:

1. It is expensive.
2. No cash money is provided for the designing and processing stages of the manufacturing. Money is only available when the garments have been shipped and the invoices turned over to the factor.

For these reasons many manufacturers have tried to get along in other ways. Mabs Ryden Barnes did not factor although she started her business in 1933 with only \$40, a cutting table, four rented machines, and three months' free rent. Until recent years her business was operated by renewing a \$1,000 credit every ninety days provided by Mr. Meyer.

The industry has also been financed by local converters who have carried many accounts until goods were made into garments for the bank to factor. Connie Foster started her dress manufacturing against a Junior League background, but with insufficient cash to buy fabrics. A few months' credit financed her until her first dresses

were sold. Charles Rothstein has furnished Marjorie Montgomery with fabrics since the change in her business "set-up." (18, p.185)

Garment makers now need little financial help as war-time profits have increased their net worth and their working capital. Catalina Knitting Mills, Incorporated, which in 1940 had to factor to sway sales of \$150,000 every month, now ships \$400,000 in goods every month. Collections that formerly ran about 40 per cent a month now run up to one hundred per cent, and in some months 105 per cent because customers pay in advance in the hope of expediting deliveries. The number of manufacturers who still borrow money on accounts receivable is small. (18, p.186)

SUMMARY OF PERSONAL INTERVIEWS

From those interviewed (Appendix, p.100) climate was the most significant factor in contributing to the growth in the popularity of California fashions and to the development of the California apparel industry. Greater efficiency and year round production by the garment workers were attributed to climate as no time was lost from work because of excessive heat or cold. Climate has created a mode of living in California which has caused a demand for a type of garment not only suited for comfort and work, but for casual living and leisure time activities as well. California clothes fit

into this trend of living and this trend is dependent on the climates of California.

Geographic and climatic factors were of equal importance in their contribution to California women's apparel. The contrasts of topography within the state, along with its location, have created a need for garments which can be fitted into a variety of environments and uses. The designers have also been influenced by the surrounding country and the varied scenery in the use of bold and dramatic fabric designs and vivid colors.

The success of the Los Angeles market, in the opinion of all but two interviewees, was influenced by Hollywood. The moving picture industry has helped to promote the California way of life and the popularity of star fashions. The promotional value of the motion pictures, radio and television is inestimable. In spite of the proximity of Hollywood, in the opinion of one interviewee, one does not find the style consciousness as is found in the San Francisco area. According to one San Francisco manufacturer, there was doubt as to the amount of influence the Hollywood motion picture stars have on the sportswear market today.

The factor of social backgrounds, especially that of the western ranch, has created a renewed interest in suburban living. Interest in folk dancing and the organization

of riding clubs have had a very definite influence on the popularity of the western type garment.

The cosmopolitan nature of the people living in California, along with its nearness to the Orient, Mexico, South America, Hawaii and other Islands of the South Pacific, have been influencing factors on the design of garment, fabric, and color of California apparel. This is especially true in the field of sportswear. There is the influence of Europe on the coat and suit industry.

The two largest metropolitan areas have influenced the type of garment manufactured in these areas. Los Angeles is less conventional and therefore is the center of sportswear manufacturing. The climate and cosmopolitan nature of the people in the San Francisco area have influenced the manufacturer of suits, coats and millinery.

The nearness of California to world ports has stimulated and promoted the exchange of ideas and the growth of the California apparel markets. California manufacturers have established "beachheads" in many foreign countries for the manufacture and distribution of their apparel.

Art schools and trade schools were an important factor in training designers for the garment industry. There is a lack of "top ranking" designers in the industry.

The early history of California, especially during the

Centennial years of 1948, '49 and '50, has had a current bearing on the fashion design.

It was the general opinion of those interviewed that the growth of the apparel industry and the popularity of California women's fashions were due to these subsequent factors: climate, geography, Hollywood, the social backgrounds, the cultures, art and trade schools, and the history of California.



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CHAPTER V

SUMMARY

This investigation has been made to trace the factors which, directly or indirectly, have had an influence on the contributions to the fashions of California in women's apparel. The study of the growth of the popularity of California fashions involves the study of its climate, geography, history, institutions, industries and people.

Through personal interviews and library research, the writer has presented a picture of the growth of the California apparel industry.

Men's work clothes were the first garments made in California. There was a demand for this type of clothing because of such early industries as mining, lumbering, cattle raising, and grain ranching. Eastern manufacturers came to California during the gold rush days and established the garment business. Their first manufacturing was done for the local market. This was necessary because of the geographic location and isolation of California from the eastern United States, as well as from other parts of the world. This history of the apparel industry in California is traced through the growth of individual manufacturing firms which are, in the main, composed of many small

firms, each with its own specialty. There are large volume houses which manufacture only volume products. California designers can be classified as those who design for the apparel trade and those who design for the motion picture industry, although there are some who design for both.

California is larger in area and has a greater diversity of natural economic resources than most of the principal European nations. It is a state characterized by many contrasts. These contrasts make difficult any general description. Economic activities are extremely diversified. Characteristics and interests in one locality are quite different from those in another. The diversity of the physical environment, resources, and activities has given impetus to the development of unique resources and industries, one of which is the garment industry.

There are six distinct climate zones in California. The interrelation of the two factors of geography and climate have produced a new mode of living in California. The mixed character of the population is one of the important factors in the contradictions of the state. The discovery of gold and the subsequent westward movement account for the fact that all social classes, professions and races have mingled and thus produced a cosmopolitanism which is characteristic of California.

The California apparel industry is the second largest apparel market in the world and is now a dominant part of the economy of the state and nation. Three-fourths of the apparel industry is centered in the Los Angeles area. In world production Los Angeles ranks second to New York in apparel manufacturing and is the leading manufacturing center for women's sportswear. San Francisco, because of its climate, type of people, and style conscious atmosphere, is much more conservative and is an excellent coat and suit market.

CONCLUSIONS

The manufacture of women's wear in California did not begin until after World War I. Impetus was given the industry by the new freedom experienced by women. There was little development of the apparel industry until 1934 and then the growth was gradual until the World War period of 1943-1947, with a steady increase to 1950. It was during this period the industry grew to the importance it holds today. Because of shortages in the east created by war conditions, eastern and midwestern manufacturers and retail firms came west to buy apparel merchandise. Prior to 1943 no merchandise was shipped east of Denver, while today eighty-five per cent of the products are shipped east and to other parts of the world.

California fashions have suddenly become world famed. There has been an increasing demand for women's apparel with the "California label." The reasons for the growth of manufacturing are varied.

The greatest influence on the design of California clothes has been because of the interrelated contrasts of geographic and climatic factors. New conditions of living reflecting climatic differences have produced a compulsion to create something new and distinct in the design of clothing. California designers began to meet this need by designing a new type of sportswear which was better adapted to local conditions than the standardized products offered by eastern manufacturers. These garments were suited to the environment of California but at the same time were functional, comfortable, simple, colorful, and of distinctive styling. Living conditions made this section of the country an excellent proving ground for these garments. The garments, while especially adapted to California, were suitable for wearing in many parts of the country.

California is rich in source of design and color for the designers. The extraordinary size of the vegetation has been the inspiration for the use of large, bold, dramatic fabric designs.

The influences of races--especially the Spanish,

Mexican, American Indian, Scandinavian, and Hawaiian, as well as many others--have stimulated the designers and manufacturers to create these California fashions.

Such factors as social, the influence of the western ranches, the cities and the nearness to world ports have also been contributing factors.

The motion picture industry has been an important factor in promoting California fashions. Due in part to the influence of the motion picture industry, the Hollywood area of Los Angeles has grown to be an important style-creating center for women's clothing, especially for play clothes and sports clothing. Many of the fashions of the film stars have been copied by the California manufacturers for mass production. The willingness of the people to experiment with this new type of clothing has also served as a stimulus to the designers.

Creative art colonies and art schools have stimulated interest in design and handcrafts. The implications are, with relation to art, that this willingness to experiment and to create, and to try some unusual fabrics, trimming or design, has contributed to the unusualness of the designs of the apparel industry.

Adrian has said:

Since California living has exerted the greatest influence on the world's living

habits -- made a vogue of California on modern architecture -- it is only natural that California clothes are becoming the epitome of international styling. Paris will copy America -- and it is inevitable that it will be influenced by California's feeling for ease and elegance in dress. (32, p.21)

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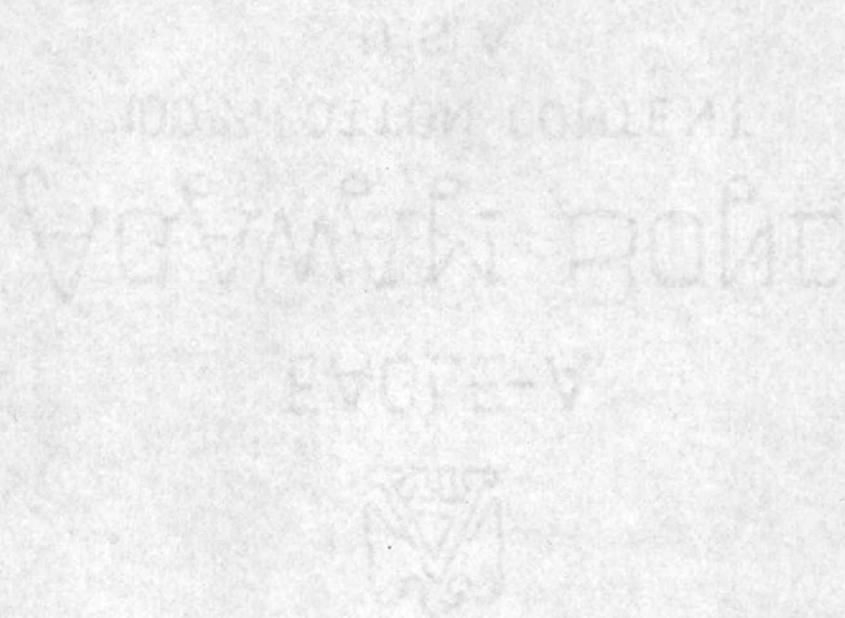
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APPENDIX A



Research Department
 Los Angeles Chamber of Commerce
 June 12, 1952

TABLE III

THE APPAREL INDUSTRY IN LOS ANGELES

(Data based on 1947 Census of Manufacturers for Los Angeles Metropolitan Area includes both Los Angeles and Orange counties.)

	<u>Number of Establishments</u>	<u>Number</u>	<u>All Employees Salaries & Wages (000 omitted)</u>	<u>Value Added by Manufacture</u>	
				<u>Total (000 omitted)</u>	<u>As % of U.S. Total</u>
Men's and boys' suits & coats	64	2,649	\$ 7,580	\$ 10,881	1.6
Men's and boys' suits & coats	60	2,568	7,373	10,561	1.6
Men's and boys' furnishings	163	4,979	11,999	18,675	2.3
Men's dress shirts & nightwear	67	2,579	6,106	9,253	3.2
Men's and boys' neckwear	14	299	792	1,274	2.5
Men's and boys' cloth hats & caps	12	172	449	768	3.7
Separate trousers	42	1,172	2,909	4,778	2.9
Women's and misses' outerwear	518	15,516	44,360	72,348	5.1
Blouses and waists	102	2,643	5,952	10,328	8.3
Dresses, unit price	141	5,042	14,429	22,632	3.7
Dresses, dozen price	24	605	1,517	1,875	1.2
Women's suits and coats	156	4,450	15,679	25,784	5.9
Women's skirts	21	417	1,169	1,975	5.2
Women's outerwear, N.E.C.	74	2,359	5,614	9,754	20.3
Women's & children's undergarments	69	2,698	6,433	10,853	2.8
Women's & children's underwear	28	911	2,365	4,096	1.8
Corsets and allied garments	41	1,787	4,068	6,757	4.2
Millinery	31	591	1,591	2,776	

	<u>Number of Establish- ments</u>	<u>Number</u>	<u>All Employees</u>	<u>Value Added by Manufacture</u>	
			<u>Salaries & Wages (000 omitted)</u>	<u>Total (000 omitted)</u>	<u>As % of U.S. Total</u>
Children's outerwear	71	1,257	\$ 2,547	\$ 4,719	2.7
Children's dresses	32	557	1,059	1,989	2.6
Children's coats	17	229	507	945	1.6
Children's outerwear, N.E.C.	22	471	981	1,785	4.2
Misc. apparel and accessories	67	1,400	3,588	6,399	3.0
Robes and dressing gowns	17	483	1,137	1,963	4.6
Leather & sheep-lined clothing	12	409	1,214	2,323	12.2
Belts	24	222	476	932	2.5
Misc. fabricated textiles	260	3,799	8,551	17,573	3.3
Curtains and draperies	26	445	945	1,988	5.7
House furnishings, N.E.C.	50	598	1,184	2,748	1.8
Canvas products	32	401	1,041	1,808	4.4
Trimmings and art goods	34	943	2,159	4,057	6.2
Fabricated textile products, N.E.C.	52	722	1,553	3,013	3.7
Total Apparel & Related Products	1,276	32,964	\$ 86,897	\$ 144,860	3.2
Footwear, except rubber	67	2,355	\$ 6,344	\$ 9,194	1.2

News Bureau
 California Apparel Creators
 756 S. Broadway
 Los Angeles 14
 TRinity 1034

Report made by O. B. Bailey
 Chief, Research and Statis-
 tics Section
 State of California
 Department of Employment
 Sacramento, California

TOTAL EMPLOYMENT IN THE CALIFORNIA APPAREL INDUSTRY:

(State-wide)

1940	27,814
1945	33,981
1946	42,279
1947	46,598
1948	52,918
1949	50,178
1950	53,810

(Los Angeles)

1940	20,913
1945	25,998
1946	32,681
1947	35,729
1948	40,454
1949	38,899
1950	42,291

These figures are based on insured employment records furnished by the State Department of Employment. This source also lists the apparel industry as the fifth largest in the state, with over \$400,000,000 worth of goods being manufactured each year.

APPENDIX B

Obtained interview 4/10/52

December 20, 1951

Mr. Charles Fleischman
M. R. Fleischman Co.
Apparel City
San Francisco, California

Dear Mr. Fleischman:

I am an instructor at the Sacramento Junior College and am working for a M. S. degree. As a result of my interest in the reasons for the outstanding success of California fashions, the Graduate Council of Oregon State College has granted me permission to write my thesis on the subject "Factors Affecting California's Contribution in Women's Apparel, 1925-1950".

To carry on such a study successfully, I am seeking the help of persons like yourself who are in the best possible position to express significant opinions on these factors. This I hope you will be willing to do by granting me a personal interview. The persons who have been selected are those we feel are concerned with and have contributed in some way to the factors included in this study.

I plan to work in San Francisco and the Bay Area on Wednesday, Thursday, and Friday, December 26, 27, and 28. May I telephone you at that time in regard to an interview?

Any help that you are able to give in connection with this study will be greatly appreciated.

Sincerely,

Evelene Olson, Instructor
Home Economics Department

EO:DS

APPENDIX C

INTERVIEW QUESTIONNAIRE

IN YOUR OPINION WHAT FACTORS HAVE CONTRIBUTED TO THE GROWTH
IN POPULARITY OF CALIFORNIA FASHIONS?

1. Contrast of Geography: the mountains, sea, desert, valleys, climate, other physical characteristics.
2. Contrast of Cultures: Chinese, Japanese, Filipino, Mexican, Spanish, American Indian, East Indian, Russian, French, Italian, Scandinavian, Others.
3. Contrast of Social Backgrounds: Ranch-Western, cities, world.
4. The influence of Art Schools and Trade Schools
5. The Hollywood influence.

LIST OF INTERVIEWEES

OrganizationInterviewee

Bon Marche
11th and K Sts.
Sacramento

Mr. H. J. Tregallas
Store Manager

Irene Bury, Limited
743 S. Maple Street
Los Angeles

Irene Bury
California apparel
manufacturer

California Apparel News
California Stylist
The Californian
833 Market Street
San Francisco

Mr. Irving Millstone
Manager of San
Francisco office

California Horseman's Assoc.
Fair Oaks

Mr. Ray Stone
Secretary

Catalina, Inc.
4433 San Pedro Street
Los Angeles

Mr. Kent Steinbrenner
Assistant Sales
Manager

Crocker Art Gallery
216 O Street
Sacramento

Mr. John Matthew
Director, summer 1950

De De Johnson
722 S. Los Angeles Street
Los Angeles

De De Johnson
California apparel
manufacturer

Desert Suedes
834 S. Broadway Street
Los Angeles

Mr. Frank Taylor
California apparel
manufacturer

Mrs. J. Green
Show Room Manager

Emma Domb, Inc.
2225 Palou Avenue
San Francisco

Mrs. Newman
Advertising Manager

Senor Dominguez
Federal Bldg.
Sacramento

Consul of the Repub-
lic of Mexico

OrganizationInterviewee

Senora Dominguez
Sacramento

Wife of the Consul

Fanya Gray
341 Market Street
San Francisco

Fanya Gray
California apparel
manufacturer

M. R. Fleischman Co.
2825 Palou Street
San Francisco

Mr. Charles Fleisch-
man
California apparel
manufacturer

Gantner of California
1453 Mission Street
San Francisco

Edith Skemp
Advertising Manager

Georgia Kay
860 S. Los Angeles Street
Los Angeles

Georgia Kay
California apparel
manufacturer

International Ladies Garment
Workers' Union
345 Mason Street
San Francisco

Mrs. Matthias
Mr. Traube
Supervisors of per-
sonnel

Joan Roberts of California
843 S. Los Angeles Street
Los Angeles

Clara Fentress
Designer

Kay-Saks
35 Dorman Avenue
San Francisco

Nathalie Yablokoff
Designer

Koret of California
611 Mission Street
San Francisco

Mr. Leslie Spellman
General Manager

Kurtz Weaving Studio
5675 Freeport Blvd.
Sacramento

Marion Kurtz, In-
structor of Weaving,
Sacramento Evening
College and Owner,
Kurtz Weaving Studio

Lenora Dress Company
2176 Palou Avenue
San Francisco

Mr. Melville Stern
California apparel
manufacturer

OrganizationInterviewee

Lilli Ann Corp.
973 Market Street
San Francisco

Mr. James D. Lane
Assistant to the
President

Mabs, Inc.
425 E. Pico Blvd.
Los Angeles

Mr. W. B. Dunn
General Manager

Mrs. Mina Hertz
Vice President

Manufacturers and Whole-
salers Association of
San Francisco
26 O'Farrell Street
San Francisco

Mr. Leonard Joseph
Executive Secretary

Addie Masters
1013 S. Los Angeles Street
Los Angeles

Mr. Myron V. Bregman
Sales Manager

Mode de Paris
58 - 2nd Street
San Francisco

Mr. Leon Nicoli
California apparel
manufacturer

Nathalie Nicoli
375 Sutter Street
San Francisco

Mr. S. P. Petrov
Sales Manager

Nob Hill of California
731 Market Street
San Francisco

Mrs. Adolph Weinreb
California apparel
manufacturer

Pacific Coast Garment Manu-
facturers Association
70 Dorman Way
San Francisco

Mr. Fred Preuter
President

Sacramento Bee
McClatchy Newspaper System
21st and Q Streets
Sacramento

Mrs. Pauline Walker
Supervisor of
Katherine Kitchen
Service for McClatchy
Newspaper System and
K.F.B.K. Broadcast-
ing Company

Miss B. Hollagan
Katherine Kitchen
Sacramento Bee

OrganizationInterviewee

Sacramento Jr. College
3835 Freeport Blvd.
Sacramento

Mr. John Matthew
Chairman of Art Dept.
1951

Santa Monica City College
Santa Monica

Mrs. J. B. Lavoy
Instructor, Pattern
Making and Design

State Department of Recreation
Sacramento

Mr. S. Wynans
Chief of Staff

Rosenblum's, Inc.
746 S. Los Angeles Street
Los Angeles

Mr. Joseph Rosenblum
California apparel
manufacturer

Tabak of California
860 S. Los Angeles Street
Los Angeles

Mr. Louis Tabak
California apparel
manufacturer

Mr. Gerry Salk
Sales Manager

University of California
at Los Angeles
Los Angeles

Mrs. Louise Pinkney
Sooy, Associated
Professor of Art

Mrs. Don Reps
Instructor, Apparel
Arts

Vaquero Fashions in California
834 S. Broadway Street
Los Angeles

Mr. Frank Taylor
California apparel
manufacturer

Miss J. Green
Show Room Manager