

ants, and eventually both faded into the era of the shirtdress, which further increased Seventh Avenue's domain.

While Seventh Avenue came into its own, so did Vogue magazine, first published in 1892.

Vogue, along with Women's Wear Daily (begun in 1910), had an immediacy and sophistication previously unknown. Americans became more knowledgeable, and Seventh Avenue responded with mass produced copies of European fashions at a price.

Too, Seventh Avenue's rise in the 20s parallels the rise of hemlines on simple dresses. But just as the hemlines rise, they fell at the end of the decade, and Jean Patou's introduction of longer hemlines caught the garment industry off guard.

What followed was another fall, this time in the stock market, and for a time fashion was the least of anyone's concern.

But, during the 30s, America's first well known designer, Gilbert Adrian, made his mark. By padding the shoulders of Joan Crawford, Adrian started a craze which didn't end until 1947 when Christian Dior presented the new look.

The longevity of Adrian's silhouette is partly attributed to World War II, which

isolated America from much of the world, created fabric shortages, and lessened the demand for clothing.

The war did have a positive impact on Seventh Avenue, where a crop of young designers began filling a void. American styles were finally being set by American designers, including Clair McCardle, Norman Norell, Hattie Carnegie, Bonnie Cashin, Tom Brigance and many others.

Perhaps the most influential of the bunch was McCardle, whose utilitarian approach to fashion perfected the concept of separates and sportswear. Many of her designs continue today.

"She was one of the first," writes Ruscho, "to devise clothes in parts that could be interchanged, a welcome idea for travelers. She emphasized the idea of clothes that dressed down and could be worn all through the day, as contrasted with clothes that dressed up and could be worn only for special occasions."

Her ideas were eventually borrowed by the French, who never before considered sportswear a culture item.

(Continued on page 40)



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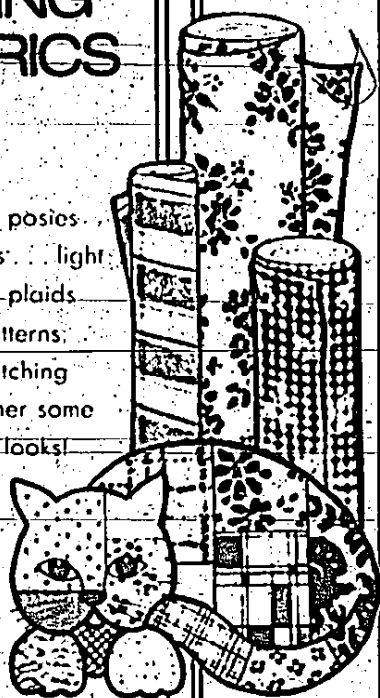
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