The Rise and Fall of an Apparel Industry

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He set out to be a filmmaker in Los Angeles, but in the 1970s Dennis Lang rewrote the script. He came home to Minnesota to help run his family’s St. Paul business—the Energy Manufacturing Company. The company, founded as it was on the leading edge of the Great Depression, had a history imbued with optimism. Dennis was heir to that optimism.

Energy Manufacturing was a proud part of one of Minnesota’s earliest industries. Tracing its roots to the 1870s, the apparel business had provided jobs for thousands of Minnesotans and profitable investments for numerous others. Now, with cheap coats and jackets arriving from Asia, the Lang family’s outerwear company was about to face the most serious challenge in its history, and one of the state’s oldest industries was about to become detritus of a new age of globalization.

Minnesota’s formidable winters chilled the bones of settlers, but they also ignited early entrepreneurial instincts. Shortly after the Civil War, an apparel-manufacturing industry began sprouting, serving the growing population’s basic need to keep warm. In St. Paul, Gordon & Ferguson began turning buffalo hides into coats in 1871, eventually becoming one of the largest manufacturers of fur goods in the country. Meanwhile, in Minneapolis, the Northwest Knitting Company (later known as Munsingwear) incorporated in 1887 and soon began producing its venerable union suit—neck-to-ankle wool underwear—that became a winter mainstay wherever the cold winds blew.¹

Munsingwear would grow into a major Minnesota corporation, but most of the state’s apparel companies remained small, family-owned firms. Entrepreneurs established sewing operations in towns throughout the state, although the major activity was in the Twin Cities. As the railroads and construction activity expanded, small family companies like Simon and Mogilner, Klinkerfues Brothers, and Guiterman Brothers sprang up in St. Paul to manufacture work clothes. And, as milling expanded near the Falls of St. Anthony in Minneapolis, entrepreneurs employed young women—sometimes in sweatshops—to sew flour bags and women’s shirtwaists for the growing population.² The Minneapolis industry also diversified into the manufacture of intimate apparel, with firms such as Kickernick (lingerie) and Strutwear (hosiery).

By the beginning of the twentieth century, apparel manufacturing was a major source of jobs, especially for women. In fact, from its infancy, the industry was built on the labor of women. In 1901 St. Paul’s 10 clothing manufacturers employed a total of 1,193 people—1,104 of them female, including eight workers under the age of 16. Another 13 companies that made fur garments employed 633 people, 327 of them female. In Minneapolis there were 31 firms employing a total of 1,189 workers, 1,084 of them female (three under age of 16); 9 companies making fur garments, with 169 workers, 101 of them female; and three knitting firms, employing 192 workers, 156 of them female (two younger than 16). By 1906 nearly 3 percent of the state’s wage earners worked in clothing factories, but their numbers included more than 14 percent of the state’s female wage earners.³

By World War I, the industry was maturing and dominated by Jewish immigrants from Eastern Europe. They had sewing skills and could set up their own businesses with a relatively small investment in machines and rented factory space.

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One of them was Barney W. Harris, who launched the B. W. Harris Manufacturing Company in St. Paul in 1916 and quickly advanced from buying fur pelts to manufacturing warm jackets for St. Paul Winter Carnival marching bands and World War I soldiers. B. W. Harris also produced mackinaw coats and leather jackets lined with sheepskin for the general population. Then, in the 1920s, the company capitalized on the raccoon-coat craze among college boys and also produced stylish fur coats for women. On its way to becoming the leading outerwear manufac-

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Facing: “We Know It’s Cold”: Winter Carnival marching band modeling its uniforms by B. W. Harris outside the company building in St. Paul’s Lowertown, about 1940.
turer in the Twin Cities and a brand with national name recognition, B. W. Harris announced its presence in giant letters on the building known today as Park Square Court, which faces Mears Park in St. Paul's Lowertown.4

Also among the new entrepreneurs were Austrian immigrant Harry Lang and his younger brother, Soul—Dennis Lang’s grandfather. Soul worked for Harry’s Lang Manufacturing Company in St. Paul through the 1920s, until a bitter strike by union workers led Harry to move his company to River Falls, Wisconsin. A few weeks later the St. Paul Daily News reported that Soul Lang had opened Energy Manufacturing Company at Sixth Street and Broadway in St. Paul, with 25 power sewing machines and more than 20 employees to manufacture “overalls, blanket-lined jackets and kindred articles.” It was 1930. As Soul was embarking on his new venture, the entire country was embarking on the Great Depression.5

Energy Manufacturing Company soon joined the Twin City Apparel Association, founded in the 1920s and later renamed Minnesota Apparel Industries. Half a century later, Soul Lang’s son Siegfried “Sig” Lang led the association and wrote about the depression years: “Little did we realize then . . . that the very fabric of our prosperity and foundation of our optimism would evaporate with such terrible suddenness in the fall of 1929.” The new organization was a public-relations vehicle that promoted local companies through fashion shows. It also provided labor negotiations for member firms during a prolonged period of turbulence and union organizing in the 1920s and 1930s.6

Like most businesses, Energy Manufacturing struggled during the depression years. But it managed to survive. Others were not so fortunate. Guiterman Brothers of St. Paul was sold to Gordon & Ferguson in 1929, but two years later Gordon & Ferguson itself filed for reorganization, wiping out $1 million in shareholder value. In a 1933 message to the Guiterman subsidiary’s traveling salesmen about to go forth to meet their customers in small retail operations throughout the Midwest, a manager spelled out the firm’s survival strategy: “We have cut the profit but not the quality, waiting for a better day.” By 1936 the company was again making money.7

Arnold Rubenstein, who later owned the Minneapolis menswear manufacturer Robitshek-Schneider, began his career during the early depression as an outerwear salesman traveling what seemed like endless desolate roadways between the small towns of the upper Northwest.

. . . The typical men’s and boy’s Winter outerwear line in those days, and, in fact, right through the mid 1940s, consisted primarily of leather and suede coats and jackets with either sheepskin or heavy pile lining. Moleskin (heavy cotton twill) was a widely used fabric, also trimmed and lined in sheepskin. . . . The emphasis throughout the line was on “heavy,” and, believe me, the salesman of that time had to be in shape to lug these garments from town to town. The merchandise was basic and utilitarian in all respects, possessing very little fashion sense.8

It was, after all, a depression.

With almost a quarter of the U.S. workforce unemployed during the depression years, the demand for the apparel industry’s products naturally fell. B. W. Harris, however, was still marketing its line of luxurious fur coats for women and men in 1934, an indication that not all segments of the country’s population were on austerity budgets.9

Widespread labor turmoil in the 1930s also affected the industry, particularly in Minneapolis. After several years of unrest, for example,
in 1936 Kickernick moved much of its staple lingerie production (items such as bras and panties with rarely changing styles) to the American South but kept its fashion-goods plant in Minneapolis.10

**Among the bright spots of the 1930s were the Twin Cities companies that benefited from the Roosevelt administration’s Civilian Conservation Corps program, which ordered work clothes for the three million men employed to labor in forests, parks, and on other public projects. Yet when such contracts materialized for companies—and their mostly female workers—they were short lived.11 Not until the end of the decade did the industry’s prospects began to change, and that was because the United States was preparing for war. The military not only needed ammunition, it needed uniforms for the troops.

Beginning with the build-up to World War II, Minnesota apparel companies began receiving military contracts. Outerwear manufacturer B. W. Harris was particularly well positioned to produce warm mackinaw-type coats and field jackets for the army, and it also developed a multilayer parka for the air force. Energy Manufacturing also made parkas for the military and continued doing so after the war. The production of these uniforms was a lifeline for apparel companies, because government-imposed rationing during the war made it difficult to get material for civilian apparel. For example, Munsingwear, which manufactured, among other things, girdles, had to contend with restrictions on rubber and elastic, but military contracts for underwear,
airplane wing covers, tents, hammocks, and mosquito netting kept the company’s production lines humming round-the-clock.\(^\text{12}\)

**After the War, When Materials**

were again available, the industry prospered. Minnesota entrepreneurs staked out niches in outerwear, dresses, and—with the Baby Boom getting underway—children’s play clothes and snowsuits.

Fashion gained ground in the postwar years. The late Gloria Hogan, who covered the Twin Cities from 1945 to 1970 as a reporter for the national trade publication *Women’s Wear Daily*, recalled that “the Twin Cities were known for very good quality of mid-range garments.” In those years, St. Paul companies B. W. Harris, Gordon & Ferguson, and Energy Manufacturing produced noteworthy outerwear, Hogan said, while Minneapolis was better known for lingerie and hosiery, thanks to Munsingwear’s Vassarette brand and companies like Strutwear and Kickernick. Minneapolis, she said, was also known for “good value in women’s dresses.” For example, Boulevard Frocks produced dresses for less than five dollars wholesale, which included leather-backed belts and “2-inch hems with pinking . . . excellent detail for the price.”\(^\text{13}\)

Among those taking advantage of the booming postwar years was another member of the extended Lang family, Rose Jean Sharpe, and her husband, Carl. They launched their outerwear business, the Sharpe Manufacturing Company, after the war, joining other family firms starting up or expanding in the Minneapolis garment district along First Avenue North.\(^\text{14}\)

In 1954 the Sharpes moved their company from First Avenue to the Strutwear Building on Sixth Street. Later, in the pattern of many of the Twin Cities garment manufacturers in search of a larger pool of inexpensive labor and cheaper rents, the company set up satellite operations in Brainerd, Hibbing, and western Wisconsin. In those plants, seamstresses produced the 1950s fad called pedal pushers and Sharpe’s signature product, the Sharpee coat for women.

Rose Jean Sharpe served as the company’s unofficial fashion consultant, traveling with her husband in Europe and spotting style trends and new fabrics to bring back to Minneapolis. It was, however, the surprise fashion hit of the puffy down-filled coat that propelled some of the company’s most profitable years in the early 1980s.

Max Goodman, a relative who helped run the company during those years, recalled his bafflement with the new fashion and his initial objections to the company’s foray into down: “How could a woman wear a down coat that made her look ten pounds heavier?” It didn’t
compute. Unless, of course, one considered the January wind chill in Minnesota.

**LONG BEFORE THE DOWN COAT, THE**

Minnesota apparel industry was propelled by the need to keep warm in winter. A large segment of the state’s manufacturers had always focused on warmth, beginning with the union suit and fur coats and evolving later into lighter-weight garments containing down or 3M Thinsulate. At B. W. Harris, the company’s brand was dubbed Zero King, and every outerwear garment had a label that boasted, “Made in Minnesota: We Know It’s Cold.”

By 1954, when founder Barney Harris’s nephew Richard Harris graduated from Yale and started traveling Minnesota and neighboring states to sell the company’s products, the firm was a national leader in high-quality outerwear fashions for men. “We always sold to the best store in a town,” Richard Harris recalled with considerable pride. Although the strength of the Minnesota apparel industry, overall, was in its companies’ relationships with the many small retail clothiers that dotted small and midsized towns in adjoining states, B. W. Harris—the outerwear leader—had been building its reputation nationally by advertising in publications like *Sports Illustrated* since the 1930s. The firm’s signature product was its version of the storm coat, a premium-priced, belted, double-breasted classic with a fur collar that inspired many cheaper knockoffs by other manufacturers. President Richard M. Nixon and Secretary of State William Rogers were photographed wearing B. W. Harris storm coats on their historic 1972 visit to the Great Wall of China.15

B. W. Harris produced products for sale under other labels, too, notably Marshall Fields, Neiman Marcus, Bloomingdales, Saks Fifth Avenue, and Nordstrom. And the company worked in partnership with suppliers like DuPont and 3M to innovate. Richard Harris smiled as he described working with 3M to expand uses for its Scotchlite reflective tape: “We produced garments for kids using the tape and promoted the safety aspect, but parents rejected it because it made the kids want to stay outside in the dark.” Many other innovations succeeded, however, helping B. W. Harris respond to consumer preferences for lighter, more fashionable outerwear as well as warmth.

Apparel-industry companies and their workers have always been threatened by cheaper labor pools elsewhere. In the 1920s, as more garment workers joined unions, some manufacturers preferred prison labor to the low-paid women who were not incarcerated. Sander Genis, a prominent labor organizer in the state beginning in the 1920s, said that he had to organize Minneapolis garment workers after he had organized their St. Paul counterparts, lest St. Paul garment companies go out of business trying to compete with cheaper labor across the river. In the early 1950s, one of the oldest family-owned businesses, St. Paul’s Simon and Mogilner, moved to Alabama for cheaper labor, a harbinger of the much greater and relentless wave of competition that the state’s apparel industry and its workers would face from the American South and then Asia, beginning in the 1960s.18

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sota Apparel Industries trade group changed its name to the Midwest Apparel and Textile Association in the 1970s. The organization, which had sponsored glittering semi-annual fashion shows for more than 50 years, began sponsoring survival-mode, direct-to-consumer sales of locally produced clothing at the Minneapolis Auditorium. “We tried everything to stay alive,” recalled Saralee Mogilner, who served as managing director of the organization during those years.19

Addressing his industry colleagues in 1975, Energy Manufacturing Company’s Sig Lang, also president of the apparel group, stayed hopeful: “We must,” he wrote, “always approach the future affirmatively and optimistically, not with a false optimism founded on a blindness to reality, but with a genuine optimism based on a clear-sightedness to reality, and an unwavering self-confidence to deal creatively with all difficulties.”20 Others, however, had a different vision. They looked at the walls of the old brick fortresses lining Mears Park in St. Paul and First Avenue in Minneapolis, where so many apparel companies clustered. They looked at those walls and they saw the handwriting.

In Minneapolis, the Sharpe family sold its company to Stearns Manufacturing Company of St. Cloud in 1986. Other small family firms folded quietly. Munsingwear, the largest of all Minnesota apparel companies and one of the top 20 in the country, was struggling. Imported clothing was overwhelming U.S. manufacturers, and U.S. retailers were producing their own house brands in Asia and Central America. The apparel industry in Minnesota was declining and, with it, jobs. Employment in Minnesota compa-

dies that manufactured apparel and other textile products fell from 7,488 in 1972 to 5,211 in 1980 to 3,061 in 1990.21

U.S. trade policies and international agreements also contributed immensely to the industry’s decline by eliminating barriers to imported goods and accelerating advantages for cheap-labor markets. One trade group, for example, charged that the North American Free Trade Agreement eliminated 640,500—or 75 percent—of U.S. apparel-industry jobs between 1994 and 2007.22

In St. Paul, one of the last apparel-industry casualties was Sig Lang’s Energy Manufacturing, whose White Bear and Thoroughbred brands, introduced in the 1950s and 1970s respectively, helped build the city’s reputation for quality outerwear. At its peak in the early 1980s the company had sales of $4.3 million and was making coats for J. C. Penney and Burlington Coat Company, but the heart of its customer base was still the “mom and pop” stores of small-town New England and the Midwest, served by the firm’s 15 independent representatives. During production season, Energy had 150 or more employees sewing outerwear in two small Wisconsin towns. It kept its headquarters in St. Paul’s Finch Building but, as Twin Cities manufacturers had done for decades, moved production to less expensive rural facilities.23

Competition from imports began to seriously affect Energy Manufacturing in the 1980s. Sig Lang had never wanted to import products to remain competitive, but in the final years of the company’s existence, Dennis Lang said, he talked his father into it, starting with men’s down jackets, although they were never more than 10 percent of the firm’s product line. Dennis, however, thought he had a better survival plan. It involved the behemoth of American retailers, Wal-Mart.

Wal-Mart is one reason for the decline of Minnesota’s apparel industry. Wal-Mart’s success was built on low prices, and low prices required cheap labor, primarily from other countries. In addition, Wal-Mart targeted the same territory that Minnesota apparel manufacturers had long cultivated and served: small towns. Clothing stores in small towns across America were important customers of Minnesota manufacturers, but as these shops began falling victim to Wal-Mart’s advance, garment manufacturers like Energy saw their customer base erode.

Still optimistic, Dennis Lang wrote a letter to Sam Walton, the founder of Wal-Mart, suggesting that the firm carry the Energy outerwear brand. After all, it was made in America, and in Wal-Mart’s early years the retailing giant had proudly advertised products produced in the U.S.A.—even as it helped to undermine U.S. manufacturing. Shortly after receiving Lang’s letter, a Wal-Mart buyer called. Soon, Dennis was hauling outerwear samples onto a plane to Bentonville, Arkansas, Wal-Mart’s headquarters. The opportunity was frustrating. As Lang remembered it, Wal-Mart liked the samples but wanted Energy to match the prices of imports—a no-profit proposition. And so, no deal.

Energy experienced the first loss in its history in 1984 when J. C. Penney dropped the company’s outerwear line in favor of cheaper imports. The next year losses more than quadrupled.

Dennis Lang, by then president
of the company, hired a turnaround specialist, slashed expenses, and set a new strategy based on fresh new designs and fast turnaround for retail customers. Union workers agreed to a drastic wage reduction in exchange for keeping their jobs, and the state of Wisconsin offered a line of credit to develop a new product line. When Lang succeeded in getting an order for the new outerwear line from national retailer Macy’s—a major coup for a small manufacturer—the new strategy seemed on the verge of working.

But the company could not get financing. Without the ability to cover production expenses until payment for finished product was received, Energy could not fulfill the order. There would be no deal with Macy’s. Banks were wary of the industry, Lang said, recalling one visit to his bank, where he saw competitors also waiting their turn to plead for financing—and being similarly disappointed. Eyeing the import trend and wanting to avoid loan defaults, risk-averse banks lost confidence in the domestic apparel industry.

Dennis Lang made a last-ditch effort to find an investor, but that attempt ultimately failed. Energy Manufacturing Company had held out longer than others, but at the end of 1989 it ceased operations and filed bankruptcy. B. W. Harris Company held on a little longer. It had moved to a new, larger facility in West St. Paul in 1971 and continued to build its reputation as an outerwear leader, but the Harris family sold the firm in 1978 to a national company, before the advance of imports became a rout. Five years later, cousins Richard and Joseph Harris bought it back.

“We felt we could make it work, and we did for a number of years,” Richard Harris said. The company continued to produce dress top-coats and private-label outerwear, promoting new technology and new fabrics. To be profitable, however, it was outsourcing much of the production. Prospects turned negative when the Harris cousins discovered customers were bypassing them and going directly to sewing sources. As Richard Harris remembered it, “We couldn’t turn a profit. All of a sudden we saw that no matter how creative or innovative we might be, it didn’t matter. Our greatest competitors were our own customers. There was no loyalty anymore.” There was also a shift in brand loyalty, a marked change from the days when apparel-company designers were largely anonymous. As Harris said, “Brands as we knew
them disappeared. The designers became the brands.” B. W. Harris closed for good in 1995.

Munsingwear, which by 1923 had become the world’s largest underwear manufacturer under a single label—and the largest employer of women in the state—was by mid-century posting annual sales of $200 million and employing 3,000 people worldwide in six divisions. It no longer made the union suit, but its Vassarette ladies’ undergarments became the brands.” B. W. Harris closed for good in 1995.

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For several decades, immigrant, home-based Hmong women in the Twin Cities have provided a labor force for local designers, but the absence of a medium-to-large-size apparel contractor in Minnesota is regarded by experts as an impediment to business growth for the independent designers. Junonia, a Mendota Heights-based company with a niche in women’s plus-size clothes, is an example of a firm that started out manufacturing in Minnesota but now is strictly a design firm, outsourcing its manufacturing because demand for its products exceeds local capacity.27

Today, although almost all of the old manufacturing companies are gone, there still is an apparel industry in Minnesota. But with a few exceptions, it is a design industry, not manufacturing. And, to add a touch of irony to this evolution, one of the state’s largest clothing importers, Target Corporation, is now also the leading apparel company, employing more than 100 apparel and accessories designers in its Minneapolis design department alone, while manufacturing their output in other countries.26

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The Twin Cities’ vibrant design industry includes up-and-coming fashion designers who sell their products in local boutiques. MN Fashion is an organization that promotes these designers by sponsoring Voltage, a fashion show with rock music. It is also developing a sewing cooperative to “create manufacturing and sourcing opportunities to increase designer purchasing power, fill a current production gap and provide local sustainable employment.”28

Still standing today like monuments to a forgotten industrial past are the stout, brick fortresses that guard Mears Park in St. Paul’s Lowertown and line First Avenue in Minneapolis’s Warehouse District. The massive building that once housed B. W. Harris has been home to a succession of businesses over the years, including, for a time, Park Square Theater. Other structures like it have been born again as loft dwellings, office space, art galleries, or restaurants. International Market Square, the former home of Munsingwear, now houses design studios. Built to support heavy power-sewing machines that rumbled throughout ten-hour workdays, six days a week in the early 1900s, those structures were once the workplace for thousands of Minnesotans, mostly women, sewing as fast as they could to produce coats, jackets, overalls, dresses, children’s clothing, basic underwear, fancy lingerie, fur coats, and leather goods. Only scattered remnants of Minnesota’s early apparel-manufacturing industry are left. Yet the nineteenth-century entrepreneurial spirit that confronted a bitter winter season and answered with fur coats and warm underwear lives today in the twenty-first-century entrepreneurs of a reviving Minnesota fashion industry. 

In the beginning: Gordon & Ferguson full-length buffalo-fur coat, 1880, with beaver collar and quilted cotton lining.

2. “Song of the Shirt,” St. Paul Daily Globe, Apr. 8, 1888; p. 9, describes the visit of crusading journalist Eva McDonald Valesh (pseudonym: Eva Gay) to the “Girl Workers in Minneapolis Shirt Factories.”


4. Information on Jewish immigrants is from Myravaron Berman, University of Minnesota history professor (retired), interview by author, Mar. 19, 2004, transcript in author's possession; see also Hyman Berman and Linda Schloff, Jews in Minnesota (St. Paul: Minnesota Historical Society Press, 2002), 16, 18. Information on B. W. Harris is from Richard Harris, the company’s last CEO, interview by author, Sept. 1, 2005, transcript in author's possession. Unless otherwise noted, all interviews are by the author and transcripts in her possession.


7. See Guiterman Brothers subsidiary files, including M. B. Lathrop, manager of sales, to sales force, n.d., but prior to their departure for the territories on March 4, 1933, Guiterman scrapbook, Gordon & Ferguson Records, MHS. Gordon & Ferguson reorganized as a new Delaware corporation in April 1931, wiping out 10,000 shares of common stock valued at $1 million. In 1933 the company’s operating statement showed a net loss for the year of $22,529.89, and the 1936 statement showed a net gain of $21,502.78; financial statements, 1933 and 1936, Gordon & Ferguson Records.

8. Mogilner and Lang, Minnesota Apparel Industries, 2: 28. According to Dennis Lang, Robitshek-Schneider’s Great Western label was “one of the most prominent in men’s outerwear after World War II.” After selling his company, Rubenstein joined Energy Manufacturing, Dennis Lang, interview, Nov. 13, 2009.

9. Product catalogs, 1933–37, B. W. Harris Manufacturing Company Records, MHS. Barney Harris passed away at a young age in 1933. His younger brother Charles then led the company into the 1960s, when Joseph “Jim” Harris, Barney’s eldest son, became president. He served until Richard Harris took the helm in the late 1980s. Charles, Jim, and Richard all served as president of Minnesota Apparel Industries; Richard Harris, e-mail to author, July 7, 2011.


13. Hogan interview.

14. Here and three paragraphs below, joint interview of Rose Jean Sharpe and Max Goodman, June 10, 2004. Rose Jean Sharpe is the daughter of Harry Lang and the niece of Soul Lang. Goodman, a relative from the same Austrian village as Harry Lang, is an industrial engineer who arrived in Minneapolis in 1959 and went to work for Carl Sharpe, eventually heading up operations until the company was sold in 1986; Sharpe-Goellnitz joint interview.

15. Here and below, Harris interview. According to Richard Harris, the company decided against publicizing their coat’s role in history because Nixon was so unpopular at the time. Beginning in the late 1940s, Harris ran national magazine advertising for the Zero King brand in Esquire, the New Yorker, Playboy, and the New York Times Magazine; Harris e-mail, July 7, 2011.


17. Harris interview.


24. Here and below, Harris interview. B. W. Harris was sold to Palm Beach, Inc., of Cincinnati and became an autonomous division of that firm.


26. Target’s approximately 300 design employees in Minneapolis include textile, graphic, and technical designers. The company also employs an even larger number of international designers; Target Corp., communications department, e-mail to author, Mar. 10, 2010.


The photo on p. 250, left, is courtesy Lewis and Natalie Harris; p. 250, right, courtesy Dennis Lang; and p. 255 and Contents, courtesy Gerald Lang. All other images are from MHS collections: the coats and labels in 3-D object collection; p. 248 and 251, right, in B. W. Harris Records; p. 251, left, in Guiterman scrapbook, Gordon & Ferguson Records; and p. 255, bottom, in Minnesota Inspired Apparel: Minnesota Apparel Industries Market Directory, 1948. The two coat photos are by Jason Onerheim/MHS.