

“It’s About People”: Social and Labor History in the Classroom

“Seems like we do all the work and [only] get a part. There ain’t going to be no more master and mistress, Miss Emma. All is equal. I done hear it from the courthouse steps. All the land belongs to the Yankees now, and they’re going to divide it out among the colored people. Besides the kitchen in the big house is my share. I helped build it.”

—Cyrus, a freedman, to his former mistress, April 1865.

Teaching history is always challenging, but teaching the history of working Americans is doubly difficult. As teachers know, most students come into our classes turned off to history, certain that all history is “dead,” “irrelevant,” and, therefore, “boring.” Such attitudes often extend to include labor history. Many contemporary students have absorbed from the popular media a generally hostile attitude towards “big labor”; more important, most students simply cannot see the connection between labor history and the issues they face in their own lives. As a result, labor history seems no more interesting or relevant than any other history.

This attitude even affects students from poor and working class families. “To my students, the UAW is just another acronym, like GM,” explains Patrick McHugh, who teaches social studies at a high school in Flint, Michigan. A mix of African Americans and European Americans, many of McHugh’s students at Flint’s Middle College High School have parents and relatives who work in the automobile factories and belong to the United Automobile Workers. Yet, according to McHugh, the students have little sense of Flint’s dramatic role in the history of the modern labor movement. “We have to work hard to make that connection,” he explains. “And sometimes I think, if it’s hard for us, here in Flint, I can imagine what it’s like in places where that history is more distant.”

How can this failure of historical memory be overcome? How can we as teachers transform students’ apathy toward history? How can we help them see history as lively and exciting, as a tool for better understanding their own lives and the world around them? And, what role can the history of working Americans play in this process?

The American Social History Project (ASHP) is keenly involved in this question. Founded at City University of New York in 1981 by the late Herbert Gutman and Stephen Brier, the project has sought to synthesize the rich social history scholarship of the past thirty years—including labor history, women’s history, African-American history, and immigration history—and convey it to a broad popular audience, including college and high school students, trade union education programs, and public history forums. Over the past fifteen years, led by Brier and Media Director Joshua Brown, ASHP has produced a two-volume college text, and an experimental high school text on the Civil War and Reconstruction, a dozen videos, several collections of primary documents, an acclaimed CD-ROM, and, most recently, its own page on the World Wide Web. Building on

respected scholarship, these award-winning materials reflect ASHP’s *OAH Magazine of History* • Volume 11, number 2, Winter, 1997 • ISSN 0882-228X
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belief that an understanding of the history of work and working people is central to a rich and more accurate narrative of American history.

As all of us know, however, curriculum materials do not teach history; teachers do. And, student interest and involvement is based not only on *what* is taught; often, it’s more a question of *how* it is taught. Issues of pedagogy, in other words, are as important as issues of content. Ideally, the two can reinforce each other. Since ASHP materials explore ways that “ordinary” working Americans actively shaped history, they work best when they are used in classrooms where “ordinary” students play active roles in the most significant aspects of the learning process.

Recognizing this, ASHP has developed a set of professional development programs that bring teachers and ASHP staff together in workshops, summer institutes, year-long seminars, classroom visits, and team teaching projects. These programs, and the networks of committed teachers they have helped to generate, enable ASHP and interested faculty to share ideas about effective active learning strategies for using ASHP materials and other curriculum resources (including, now, teaching materials available on the Web). These programs also allow ASHP to observe successful teachers at work in their classrooms, to harvest the best teaching strategies, and to incorporate these ideas in Teacher’s Handbooks and other resource packets.

The ASHP Education Division began in 1987 with a small seminar for CUNY history, social science, and English faculty. In 1989 it expanded to include New York City high school faculty; and now with funding from the Aaron Diamond Foundation, the DeWitt Wallace *Reader’s Digest* Fund, the National Endowment for the Humanities, and many schools and colleges themselves, it serves teachers and students from more than a hundred schools and colleges across the country. As the founding director and one of the sustaining faculty leaders of this program, the authors have benefited from a decade’s experience in the program. Observing its successes and failures, we have learned much about approaches that more actively engage students in the study of our nation’s past.

It is important to note that neither the ASHP materials nor ASHP’s education programs focus narrowly on labor history. ASHP’s *Who Built America?* materials integrate labor history into a broad social history perspective. And, ASHP education programs support faculty as they deepen their practice and develop strategies that enrich learning across a wide spectrum. The active learning classroom strategies developed in ASHP seminars and institutes support and advance the encompassing goals of progressive teaching and the broader education reform movement.

Our pedagogy is flexible and multi-faceted. We know that no one strategy works for all teachers and students. But we have identified a set of underlying principles that guide the practice of our most successful teachers. For example, nearly all of our teachers use interdisciplinary approaches, integrating literature, and the writing

process to personalize history and help students think deeply about their learning. Using primary documents and period images, inquiry learning strategies help students see history as an open-ended process rather than a set of prefabricated facts that must be memorized. Just as significant to our pedagogy is collaborative learning, where students work together in groups, undertaking carefully structured tasks. Guided by Roberta Matthews (a nationally recognized leader in collaborative learning pedagogy and a key participant in our programs), we have supported teachers' sustained experimentation with collaborative learning, and we have found it an effective alternative to the teacher-centered classroom. "Collaborative learning was a big part of what we were doing," wrote one ASHP teacher in a year-end evaluation. "I think my students began to realize that they could learn as much (and often, more) by working together in groups." Learning from each other, sharing research and creating joint projects and presentations, students have to figure out ways to work together and negotiate differences of opinion and perspective. In so doing, they not only develop valuable skills of cooperation and increased respect for each other, they also deepen their understanding of the difficulties working people confronted as they built coalitions and movements for social and economic justice.

Using collaborative and active learning strategies is challenging for teachers, but exciting when it begins to work. Instead of rows of bored faces, ASHP classrooms often appear noisy and chaotic, as groups of students prepare role plays, discuss primary documents, and debate different points of view. Teachers have to adjust, to give up some degree of their control and their authority. "For some of the students' questions, we found we didn't have answers," wrote one ASHP teacher. "But we found that we could learn, decipher, and query together." The payoff, for most ASHP teachers and students, is that inquiry and collaborative learning approaches empower students to ask questions based on their own knowledge, experiences, and interests. This helps teachers make the crucial linkage

between history and students' own lives.

"You've got to start where the students are at," says Victoria Missick, a teacher at the Benjamin Banneker Academy in the Crown Heights section of Brooklyn. "Their questions tell you a lot. That gets things going, and then you use that as the springboard for studying all sorts of things." Missick and many other teachers in the ASHP network find it helpful to start a unit by discussing a contemporary topic and then, using student questions as a framework, develop a more historical understanding.

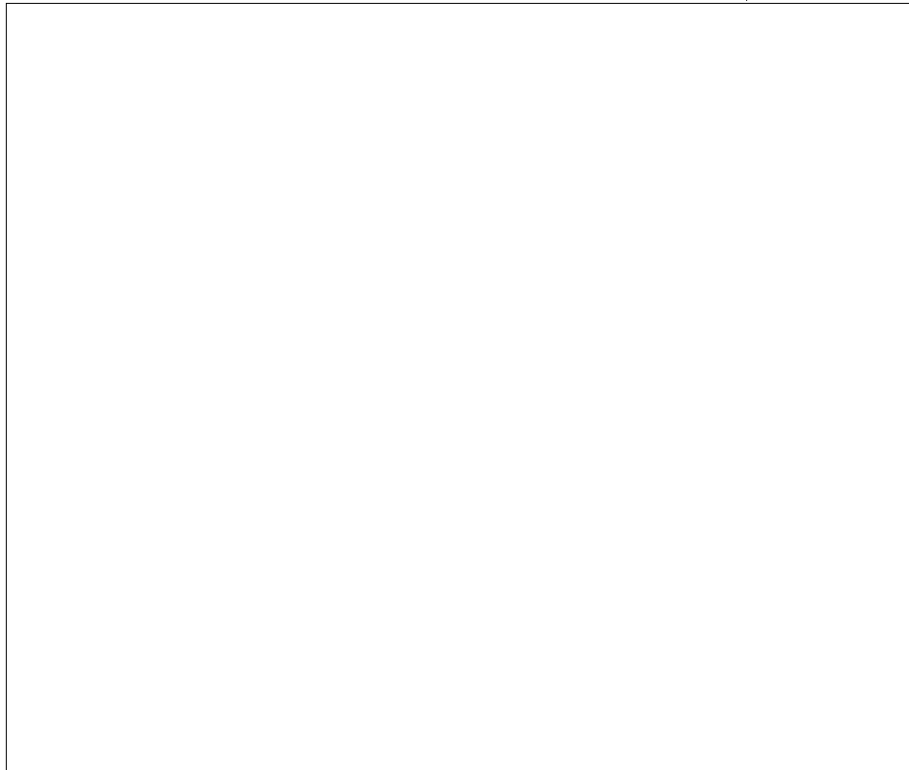
To be successful, this approach requires faculty to link labor history to other issues.

Most students enter the classroom less interested in work and the labor movement and more interested in family relationships and coming of age issues, popular culture and leisure, and racial and ethnic tensions. Such issues have played key roles in the lives of working class Americans and have shaped their participation in the labor movement. ASHP teachers help students to see the intersection of those issues in the lives of working Americans of the past and to explore the changing role of work and union activity as a part of those lives. As they integrate labor and social and

cultural history, they construct a more interesting—and more accurate—historical picture.

This approach reflects, and is founded upon, the findings of new scholarship. The new labor history scholarship of the past thirty years has broadened the definition of labor history, documenting the work lives of diverse groups of working Americans—not only unionized and industrial workers. New labor historians have examined the history of work and the labor movement in the larger context of family, community, politics, and culture. ASHP founder Herb Gutman was a pioneer in the development of this interpretation, which emphasizes the role of race, immigration, gender, age, and culture in the making and the remaking of the American working class. Building on this scholarship, ASHP teachers join labor, social, and cultural history to draw links between the past and the present—between the complex lives of "ordinary" Americans caught up in historical

James D. McCabe, *The History of the Great Riots* (1877)



The Great Strike of 1877: "Burning of the round house at Pittsburgh by the rioters."

developments and the complex stories of students' own families and communities. This process engages student interest and establishes the relevance of history; in so doing, it creates an entry point to the study of all aspects of history—political and economic history, as well as social and labor history.

Take, for example, a theme explored by social historians of the Gilded Age and the early decades of the twentieth century: the intersection of massive immigration, widespread cultural change, and the entrance of large numbers of women into the paid workforce. This is a complex historical process with profound implications for twentieth-century working class life and the evolution of the modern labor movement. High school students in ASHP-sponsored courses explore this topic with verve and excitement. Their understanding may come initially in bits and pieces, and only with hard work, but it is facilitated by the life experience of students themselves.

One of the exercises accompanying this article illustrates one way to address this topic, starting with issues of identity, assimilation, traditional and consumer cultures, and what it means to be an American. The activity, developed by teachers at the High School of Telecommunications Arts & Sciences, located in a largely-immigrant neighborhood of Brooklyn, links icons of consumer youth culture and identity from two different periods: the shirtwaist of the early-twentieth century and the contemporary brand name sneaker. It was developed to accompany an ASHP video, *Heaven Will Protect the Working Girl*, which combines the story of a 1909 shirtwaist makers strike, the "Uprising of the 20,000," with a coming-of-age story about teenage immigrant garment workers whose lives are transformed as they try to negotiate the tensions between family, ethnic tradition, work, boyfriends, unionism, and participation in a new urban commercial culture.

The teenage working women portrayed in the video were both producers and consumers of shirtwaists. Their daily struggle in the shirtwaist shops over conditions of work and, more dramatically, their participation in the "Uprising of the Twenty Thousand" changed their sense of who they were. But so did the pull of the emerging commercial culture in which shirtwaist fashion played a role.

Asking students to start by examining two primary documents—an advertisement for shirtwaists and an excerpt from the oral memoir of an immigrant garment worker—the activity raises questions about identity and action. The impact of a change in clothes may seem trivial compared to the profound experience of a huge uprising of working women. But fashion loomed large for immigrant teenagers in New York a century ago, as it does for the present generation of youth. As historian Kathy Peiss has shown, young immigrant women enthusiastically took part in and helped shape the emerging commercial culture of nickelodeons, dance halls, and amusement parks; "putting on style" was a key element in their lives. The 1909 strike was shaped in part by the young women workers' desire to participate fully in the commercial culture. Examining the lives of these young working women in a larger cultural context, students confront questions of changing personal identity and compare the lives of immigrant women in 1910 with their own lives and struggles.

Kathleen Nielsen, an English teacher at Telecommunications

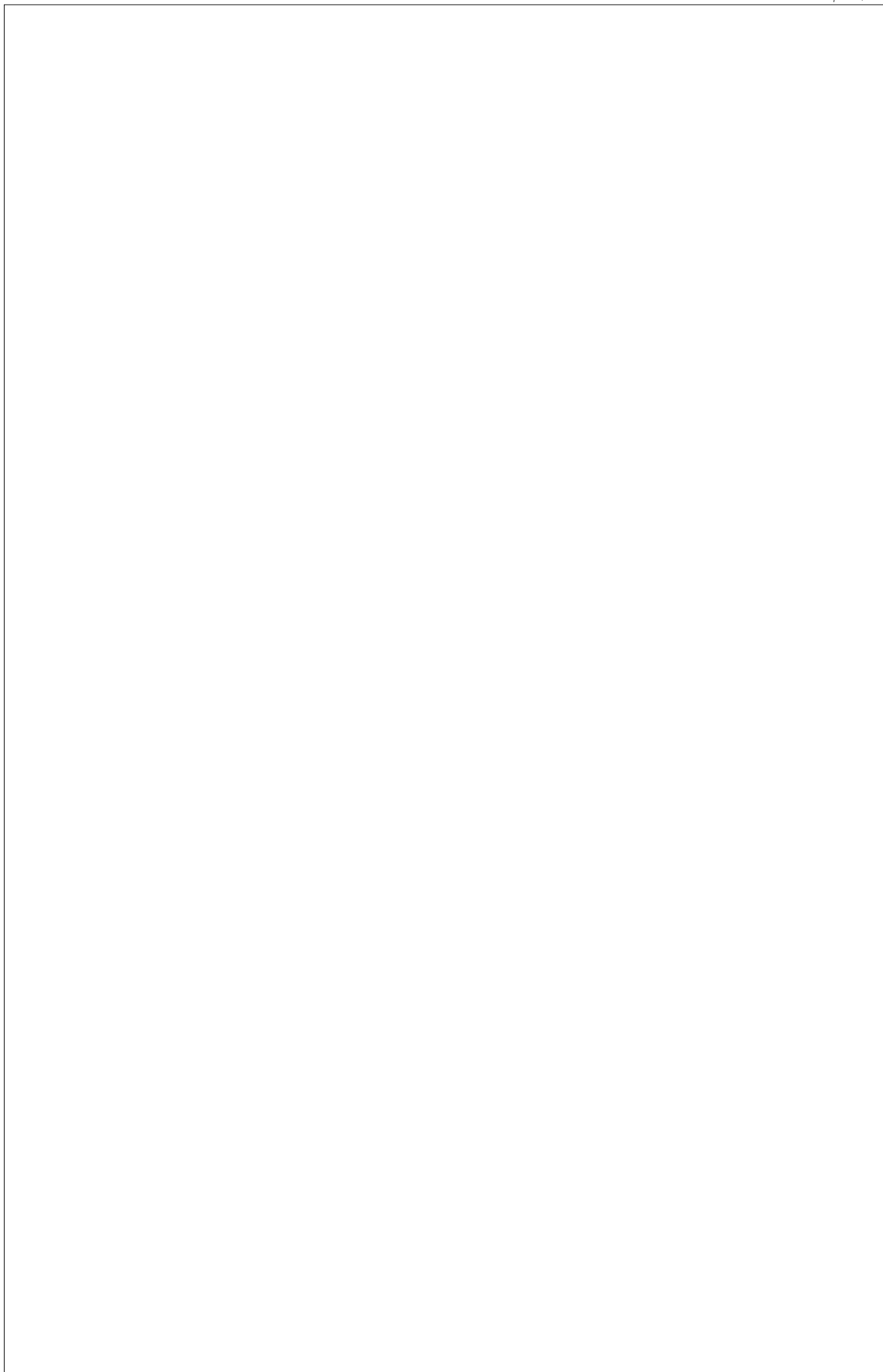
High School, used a dramatic device to highlight connections between teenagers in the film and in her class. A sneaker illustrated the link. She held up a pair of Air Jordans and asked: What does the sneaker tell you about the person who wears it? What doesn't it tell you about the person?

Analyzing the sneaker as signifier of personal identity for contemporary teens and segueing from the sneaker to the shirtwaist, Nielsen helped her students explore the changing meanings of working class and immigrant identity and see turn-of-the-century immigrants as people in some ways like themselves. This step helped students identify with the young women workers in the video and aroused their interest in studying the 1909 strike. Starting with this activity, students used the video, an accompanying 12-page Viewer Guide, and primary documents to examine a range of issues, including the role of ethnic culture in shaping the actions of Jewish and Italian workers, the actions of Progressive reformers such as the Women's Trade Union League, the growth of the International Ladies Garment Workers Union, and the impact of the strike and the subsequent Triangle Factory Fire on legislative reforms and changes in the workplace. Historians and social scientists have written about the impact of mass consumer culture on traditional notions of class and working class consciousness. In our experience, students will willingly grapple with this and other equally complex historical issues, so long as teachers help them see the linkages with their own interests and issues.

Interestingly, Flint teacher Patrick McHugh reported that, used with a similar approach, *Heaven Will Protect the Working Girl* engaged his students more than the superb film about the Women's Brigade in the 1936-1937 Flint sit down strike, *Babies and Banners*. His observation tells us less about the relative merits of two excellent films than it does about the need for teachers to think carefully about the way they introduce labor history units. For McHugh, *Heaven* enabled him to combine the drama of the strike scenes (replete with picket lines, goons, and police intimidation) with the stories of teenagers situated between traditional immigrant and mass consumer cultures, a very contemporary issue for many of today's students (including McHugh's). In this sense, the social and cultural issues, symbolized by the sneaker/shirtwaist activity, energized the labor history because they allowed students to make ties between history and their own lives.

Broadening the focus of labor history to encompass the work, family, cultural, and political lives of working people enables ASHP classes to address issues of race and gender, which are of immediate interest to students and pressing importance in today's world. Take, for example, the complex, painful, and yet pivotal history of Emancipation and Reconstruction. Traditional texts emphasize the role of political leaders in Washington in this history, struggling for power and control of the government. As a result, in part, the chapters on Reconstruction in most textbooks seem dry and arcane to students, and discourage student exploration of this crucial moment in American history. In contrast, most ASHP classes start the study of this topic with the stories of freed men and women and their struggle to realize fully the promise of emancipation. These stories lead to consideration of the meaning of freedom in many realms of African-

Triangle Shirtwaist Company Fire, 1911



A page from *Harper's* illustrates the aftermath of the tragic fire in the Asch Building in New York City, 25 March 1911. 146 workers lost their lives in the fire.

Photos from the trial of the proprietors of the Triangle Shirtwaist Factory, Max Blanck and Isaac Harris, as reported by *McClure's Magazine*, 1911.

146 dead due to criminal negligence. The doors had been kept locked to prevent theft.

American life—family, religion, education, politics, and labor. The testimony of former slaves such as Cyrus (quoted at the beginning of this article), enables students to see how issues of work, property, free labor, and economic development intersected with issues of race. And, they also see how the actions of freed slaves shaped the actions of policy makers in Washington and vice versa. The goal is the integration of social, labor, and political history. As Pat Peacock, a history teacher in the South Bronx, explains:

At first I was skeptical that we were going to be creating a two-tiered history—that the sons and daughters of laborers would study their own history, and sons and daughters of great leaders would learn about leadership. But it didn't work out that way at all. We had some great discussions with students about what is "real" history; about whose story is, and could be, and should be told; and the story of history was not halved but enhanced.

Linked to other issues in this way, the issues of class, work, and the struggle for economic justice not only become more interesting, but they also become unifying themes, cutting across lines of race and ethnicity and reappearing in the stories of a wide range of groups and individuals. Issues of gender also come quickly to the fore. The second activity accompanying this article starts (as many ASHP activities do) with a primary document, a July 1877 article from a Chicago newspaper describing the actions of immigrant women during the famous 1877 railroad strike. Full of nativist and misogynist gibes, the article prompts immediate questions about nineteenth-century middle class notions of appropriate gender behavior. After viewing ASHP's thirty-minute video on the railroad strike, *1877: The Grand Army of Starvation*, students in

many ASHP-sponsored classrooms across the country have examined this document, explored its use of language, reached conclusions about the perspective of the reporter and his newspaper, and raised further questions for investigation about the strike, women's lives, gender roles, ethnicity, media-propagated stereotypes, and class conflict.

The use of primary documents and the integration of inquiry-learning techniques connects to another common theme in ASHP classrooms: History As Interpretation. Helping students explore the points-of-view found in primary documents, period images, and historical scholarship, ASHP teachers ask students to focus on the relationship between evidence and interpretation and to develop their critical thinking skills. Crucial to any challenging history class, this approach may be particularly important to the study of labor history, because of the ways that most traditional history texts have treated (and failed to treat) working people's lives and actions. "My ASHP class made me think how history books are someone's point of view, and how it's up to you to look at it from all sides and decide which is true," explained a high school student from Contra Costa Middle College High School, in Richmond, California. "That was something that I had never thought about before."

While ASHP builds students' abilities to think like historians, our faculty draw on other disciplines as well. Just as social history is influenced by sociology and anthropology, so are the discussions in our seminars and workshops. Perhaps the most important influence in our education programs, however, is that of our English faculty. Although it may be less obvious in an article about teaching labor history, the integration of English teachers and their skills and insights has been crucial to the development of ASHP pedagogy. Most ASHP courses are

James D. McCabe, *The History of the Great Riots (1877)*



The Great Strike of 1877: "Sixth Maryland Regiment Firing on the Rioters in Baltimore."

taught by interdisciplinary faculty teams, and the program's strong emphasis on using writing as an active learning tool may account for much of ASHP students' high scores on standardized tests in history and English. ASHP courses integrate literary sources from Walt Whitman to the *Grapes of Wrath* and from Langston Hughes to Anzia Yezerka's *The Breadgivers*. These works of art provide students with powerful visions of the human experience, enriching and transforming the understanding gained by examination of primary documents and ASHP videos.

While the ASHP approach is multifaceted, there is one key principle that undergirds all aspects of the ASHP approach: history is the story of people's lives. Whether it be the story of immigrant garment workers, freed slaves, or working people who fought in the American Revolution, ASHP teachers use documents, images, videos, and novels to make history a human drama, a story with complex and engaging characters. When students can see labor history as the story of real individuals, when they can join the history of work, family, politics, and culture, when they take on active roles in the classroom, they begin to place themselves in history, and to see history as a part of their world. "The most important thing I learned in my social history class this year was about people," wrote a Contra Costa student. "It helped me understand why people did things, terrible or not. And it wasn't just the famous people, either. A lot of times, it was ordinary people who made the difference. And that was the most important thing I learned."

Activity One, 1877: "Women's Warfare"

Goal

To understand how gender, ethnicity, class, and language influence point of view and one's picture of reality.

Themes/concepts to be explored

Point of view. Cultural/class conflict. Gender roles. Language.

Materials

The video *1877—The Grand Army of Starvation* and the viewer's guide. 1877 Chicago *Inter-Ocean* newspaper article.

Discussion

In groups of four or five, students should read aloud the newspaper article from the Chicago *Inter-Ocean*. They should stop every few sentences to note which words stand out as particularly striking or descriptive. After reading the article, the group should discuss the "Food for thought" questions at the end of the document.

Creative writing

Working as individuals, each student should do one of the following.

1. Re-write the Chicago *Inner-Ocean* article from the point of view of Bohemian working-class women who participated in the uprising. Try to re-write the article sentence by sentence, paying careful

attention to the language and detail you substitute. Or,

2. In the voice of one of the women in the uprising, write a letter to the editor of the Chicago *Inter-Ocean*, commenting on the tone, language, and point of view of the article. Be as specific as possible.

Reading aloud and discussion

In small groups, students read aloud and discuss their creative writing. Compare and contrast the language, image, and point of view of the creative writing assignments with the Chicago *Inter-Ocean* article. Are there significant differences? If so, explain why.

Activity Two:

Heaven Will Protect the Working Girl: Style and Identity

Goal

To promote analysis, discussion, and debate about the style and substance of becoming American.

Theme/concepts to be explored

Style. Identity. Becoming an American.

Materials

The video *Heaven Will Protect the Working Girl* and viewer's guide. Interview with garment worker. Poem about shirtwaist. Shirtwaist advertisement. Contemporary magazine advertisements for women's fashion (virtually any four-color magazine ads will do). Sneaker.

Activity

- Step 1. For homework, students read viewer's guide and the handouts with the interview, poem, and ads.
- Step 2. Students view video in class.
- Step 3. Hold up a Nike or Reebok sneaker. Ask students:
 - What does the sneaker tell you about the person who wears it?
 - What doesn't it tell you about the person?
- Step 4. Students free-write for five to ten minutes on the questions that follow. As appropriate, they should refer to the video, interview, poem, ads, and sneaker.
 - Do you think that the new clothes made Sophie Abrams more American?
 - What did working girls (like Ida and Angelica), according to the poem, like about the shirtwaist? What did the shirtwaist symbolize?
 - Do clothes shape who we are?
 - What makes one an "American"?
- Step 5. Students are assigned to small groups. They share and discuss with the group what they wrote. □

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Activity One

The following newspaper article describes a march of Bohemian women in support of a wave of strikes that rippled through Chicago during the nationwide labor uprisings of the summer of 1877. One Chicago newspaper with anti-striker sympathies, the *Tribune*, argued that “women had been exciting men to action” and “are a great deal worse than the men” in sowing disorder in the city.

The article first appeared in the Chicago *Inter-Ocean* on 27 July 1877. The *Inter-Ocean*’s reporting created a nationwide buzz and the article was reprinted in other newspapers including *The New York Times*, the *New York Sun*, and the *Baltimore Sun*.

WOMEN’S WARFARE: BOHEMIAN AMAZONS RIVAL THE MEN IN DEEDS OF VIOLENCE

“Women with babes in arms joined the enraged female rioters. The streets were fluttering with calico of all shades and shapes. Hundreds were bareheaded, their disheveled locks streaming in the wind. Many were shoeless. Some were young, scarcely women in age, and not at all in appearances. Dresses were tucked up around the waist, revealing large underthings. Open busts were common as a barber’s chair. Brawny, sunburnt arms brandished clubs. Knotty hands held rocks and sticks and wooden blocks. Female yells, shrill as a curfew’s cry, filled the air. The swarthy features of the Bohemian women were more horrible to look at in that scene than their men in the Halsted riots. The unsexed mob of female incendiaries rushed to the fence and yards of Goss and Phillips’ manufacturing company. The consternation which this attack created extended to Twenty-second Street, at that hour very quiet. A crowd of men gathered on Fisk Street to witness this curious repetition of the scenes of the Paris commune. The fence surrounding the yard gave way and was carried off by petticoated plunderers in their unbridled rage. There was fear for a while that the Amazonian army would continue their depredations. Word was dispatched to the Himmond Street Station, and a force of officers under Lieutenant Vessey pushed down to the corner of the contest. The women hissed as they saw the blue coats march along. Some of the less valorous took to their heels. . . . Others stood their ground.

A shower of missiles greeted the boys as they came smiling along left front into the line. One woman pitched a couple of blocks at the heads of the officers, and then moved on to attend to her family duties. The men were weak in the strength and forcefulness of their language compared to these female wretches. Profanity the most foul rolled off their tongues with horrid glibness. Expressions were made use of that brought the blood mantling to the cheek of the worst hardened men in the crowds of spectators. It was awful.”

Glossary

Amazon—[In Greek mythology] A member of a nation of women warriors. Tall, aggressive, strong-willed women.

Bohemian—A native or inhabitant of Bohemia (in eastern Europe). A gypsy.

Paris Commune—The radical, working-class government that ruled Paris, France for two months in Spring of 1871. More than 33,000 Parisians died when the French government overthrew and repressed the Paris Commune. In the 1870s, many corporate and government leaders feared similar class warfare in the U.S.

Food for Thought

Review the words and terms defined in the glossary. Why do you think the writer of the article chooses to use these words and terms? Do they create a positive or negative impression of the women? Explain.

Consider the general use of language in the article, not just the words and terms defined in the glossary. Does the language portray women in positive or negative terms? What words and phrases would you cite in support of your answer (aside from Amazon, Bohemian, and Paris Commune).

How would you describe the motive of the writer of the article? What kinds of people are his intended audience?

Why do you think the Chicago *Inter-Ocean* writer focused on the role of the women rather than the men in the Chicago general strike?

Does the article portray the Bohemian women as acting properly? Improperly? Cite three examples that support your conclusion. Why do you think the author focused on the dress, attitude, and behavior of the women? Is his portrayal convincing? Why, or why not?

Why do you think the article labels the women an “unsexed mob?” Do you think the women are “unsexed?” Explain and support your answer.

Is the reference to the Paris Commune in the article intended to be positive? Negative? Neutral?

How would you describe the article’s point of view?

Do you think the article gives an accurate picture of what happened? Why, in your view, did other newspapers reprint the article? Explain your answer. Assume you are living in Chicago in 1877 and have excellent investigative skills. How would you go about assessing accuracy of the Chicago *Inter-Ocean* article?

Activity Two

"I was such a greenhorn, you wouldn't believe. My first day in America I went with my aunt to buy some American clothes. She bought me a shirtwaist, you know, a blouse and a skirt, a blue print with red buttons and a hat, such a hat I had never seen. I took my old brown dress and shawl and threw them away! I know it sounds foolish, we being so poor, but I didn't care. I had enough of the old country. When I looked in the mirror, I couldn't get over it. I said, boy, Sophie, look at you now. Just like an American."

-Interview with Sophie Abrams, a garment worker, reminiscing about her arrival in the United States shortly after the turn of the century.

Tuckings, medallions insertions and sleeves—
They're part of the shirtwaist
Sure to please
The up-to-date women, and woman of ease,
The girl a la Gibson, the magazine tease.

But in this era of independence and chores
Every working girl can afford
A fashionable waist for a dollar—
or more.

A sensible blouse to match your old skirt
A change to ensemble
It serves to work
As a glamorous illusion amid the sleaze
Of city street, offices and factories.

In sateen, in brilliantine, affordable waists
Are there for girls with budgets debased . . .
And silk's on sale if one minds not much
Missing a week or two of lunch.

A poem about shirtwaists written for the video *Heaven Will Protect the Working Girl*. The poem uses several lines from period advertisements.

Food for thought

Interview with Sophie Abrams

-What is a greenhorn?

-Why do you think Sophie threw her brown dress and shawl away? Do you think this was the right thing to do?

-How did the shirtwaist change Sophie's view of herself? Did it make her an American?

The Shirtwaist Poem

-Why are factory girls willing to miss a week or two of lunch to buy a shirtwaist?

-How is the shirtwaist a "glamorous illusion?"

New Spring Styles

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Shirt Waist Suits \$7.00 up
Rain Coats . . . \$9.75 up

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Shirt Waist Suits
\$7 to \$25



Rain Coats
\$9.75 to \$18



Separate Skirts
\$3.50 to \$12



Jackets
\$5.75 to \$15



Jackets
\$5.75 to \$15

Jackets There are so many occasions for wearing a little jacket that every woman should possess one. They will be particularly fashionable in New York this season when made of the new covert cloths.

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