

RAYMOND PEARSON with ANITA LOOS.
Thursday evening, October 31st, Halloween.

R: I'm in the apartment of Miss Anita Loos on West 57th Street. And I find, as I'm hunting for photographs, letters, parts of the building, everything I can find, to try in some way to bring together someone else that's never seen Bergdorf's, never worked there, doesn't know it from Adam. We'll be able^{to}/at least ~~XX~~ have a very sure feel of the atmosphere.

A: Well, it's a completely different store now (R: Yes, it is try sadness. As they've gone to the White Plains it's sapped the main store .)
A: Yes.

R: You've had changes of personnel. They're trying to get rid of people that have been there for quite a number of years, and, I have watched this. I'm just an introspective type of person; I'm like a little mouse. A: Yes. R: I just don't say anything. And I watch, and I collect. I collect I can't tell you what, and that's what started it too. I found that I had so much (A: Yes) that I said I wanted to do something with it. I had thought that one day when I had a big house, I'd have one room that was just Bergdorf's. That was my original conception. And I still want to keep that. And to tell you a little bit more, I have a friend who was my roommate in the service, and he was up two years ago, and we just started to talk. And he works in the Fine Arts Division of the Dallas Public Library system, Main Branch. And he mentioned about Leslie Morris, that~~X~~ they had a file on her. And I said, "Oh, really. How interesting. I'm surprised." And it just started from ~~h~~here, as far as well, let me see, I've got a lot of material. Maybe I could put it together and I could present it to the library and they could use it for their fashion files. But, it's gotten much larger than that, to the point that I've had to take three plane loads of material down already.

A: Really!

R: Yes. I mean it's not trunks and trunks, but it was several boxes each

time.

A: Yes.

R: And I have got--my apartment looks like a warehouse. Really, I just, I get more amazed all the time. This is something I've been working on since Robert and I talked, for two and a half years. I've been doing this. Now I've got another four years of work.

A: Yes.

R: And I'm starting to try to find people that will cover certain^{areas}/that I'm deficient in. Like, I want to have someone ^{that} ~~who~~ is very good at graphic art who has, and I think I have. And I've got my friend, who is my roommate, who will take care of a great deal of the editing and the finer points. I'll sort of be the mastermind, I guess, because it's all in my head now.

A: Yes, I see.

R: And, uh, so I hope in some way, by saying that ^{you'll} ~~you~~ know what I'm trying to do. I tried to, in my letter to you, in a nutshell, ^{tried} ~~try~~ to explain it also.

As far as ^{is} concerned, I know really not too much about her. I asked people, but they've been people at work, and of course I've gotten certain opinions. She was a very determined woman. I know ~~that~~ this.

A: Yes.

R: She would set a room on fire when she walked into it. ~~XXXXXXXXXXXXXX~~.

A: Yes, she was an autocrat.

R: I've been told that. The electricity. I know that. Oh, in fact, I think you might be interested in this. These are the earliest pictures I have of her. And it happens that Mrs. Brandeis gave them to me of all people.

A: Really.

R: And I'm gathering from looking at them rather often (A: Let me take them over to my.... R: Yes.) I guess that they're from 1934/1936 when she first came over from . Now maybe I'm wrong, but I thought if I

showed them to you, you~~M~~ might give me an idea.

A: Where were these made.

R: Mrs. Brandeis could not remember. It seems like New York.

A: I don't think it's New York.

R: No?

A: I think that tower looks very much like Florence, Italy.

R: Oh!

A: She and Mrs. Brandeis fell out (laughs). She had awful fights, you know.

R: Well, I want to tell you, in your mentioning that, that I gather in the first few years, I don't know exactly how few or how many, they were on pretty good terms.

A: Yes.

R: Because I've got Mrs. Brandeis happened is ironic, but she has the only two letters I have got that Jessica ever wrote. I mean, I've got for the collection. And they're fascinating because they are written to Mrs. Brandeis while she is in Paris buying millinery. A: Yes. R: And one is a very long letter written on lined paper in pencil. It's fascinating. She told--she mentioned the group of people by name that she was going around with at that time. and Jessica Davis and so forth. And the other is a very short letter written on the ~~XXM~~ Isle de France and uh, to Mrs. Brandeis, that and the tone is very friendly. But I don't, I know/there was a falling out. I've never had the nerve to ask Mrs. Brandeis just exactly when. I've been leading up to it....

A: Oh, Jessica had terrible feuds. R: With her. A: With any number of people. She was a determined and a.... R: She got what she wanted didn't she? A: She got what she wanted, and she was jealous of her power ~~in the~~

and authority, and she really, she lived in more or less turmoil (laughs).

R: Was that beneficial, or very necessary to her temperament (A: Yes, I think so) as far as motivating the electricity that she seemed (A: Yes) to generate.

A: And she was a focal ~~point~~ point of New York, and gossip, and

(R: Oh, I see) that little room that she used as a fitting room, you know, the tiny little room that (R: No, I don't.) - You don't?

R: Was this in the main floor salon?

A: It was next to the fur department. A tiny little room.

R: Oh yes, I know now.

A: And that was Jessica's headquarters. And she held forth there. And all of the ~~type~~ important people who went to get hats, she would fit in that little room, because there were so many people who were celebrities, you know, they shouldn't be put... the indignity of having to try on a hat out in the main department. Of course, that whole floor was taken up with the millinery department.

R: Such a beautiful room, one big room. Now, speaking...do you remember her on the first floor? Did you know her then when she was presiding in the old salon on the first floor off the rotunda?

A: Yes, I think I do, do remember. I remembered her from the ti...well, I knew her when she was in Bendel's (sp?). I knew her at that time.

R: Oh, I see, Well then you know her from the early 30's or....

A: Yes, I knew her. And you know, she had a fabulous beginning. Did you know Maggie.... her great friend, came from her own home town when the two girls came down, and uh, Maggie Case. R: Yes, oh yes! A: Childress, from .

And they lived the most terrifically superficial she-she acting life. And when Maggie Case saw that disappearing, saw that, that

life was gone and people were wearing blue jeans to the Plaza, she jumped out a window. She just couldn't take it.

R: And it's very interesting, the write-up in Women's Wear ~~XXXX~~ was not very kind. It was a very cruel....

A: Well, they were, both of them, both Jessica and Margaret Case. And they too fell out, although (R: Between themselves) A: They came down

from upstate New York when they were girls, and they opened a tango parlour (R: Oh really!) in the, what was the....what was the hotelX that was across

from the Cherie (sp?) Netherlands, directly across from, from Bendel's (sp?)?

The big hotel (R: It's not there now, is it?)... No, no. It's gone.

R: You mean where the tall building is now? A: Yes.

A: When I think of it. Anybody can tell you that. I guess it wasn't too long ago that it disappeared.

R: Yes, when they.... A: Well, these girls opened a tango parlour (R: My God!) where young swells around New York went in the afternoons after they left their offices and met up with girls in the tango parlour. And that was their start. And then how Jessica got into fashion....

this, I was not around. I was in California at that time. But this I know from people who knew them both. And so, how Jessica got into fashion I do not know.

But she went to Bendel's, and she was a long time at Bendel's. R: Well she

started about 1915, I believe, as a model. A: Well, yes. R: at least, that's

the only thing I know. A: Well, I didn't come, I was not in New York at that

time. But anyway, when I first knew Jessica she was at Bendel's (sp?). And

then when she left Bendel's I sort of, I and a good many of her other clients

went to Bergdorf with her. R: I think that was sort of the decline, the

beginning of the decline of Bendel's--when she came over and a lot of ~~the~~ other

millinery people. She's not the only one; I've got a list like this of people

that came over here with her or on their own. And uh, I know, you knew her at

Bendel's. Was there anything different about her in her setting at Bendel's than at Bergdorf's?

A: No, I don't think so. She just ~~xxxx~~ carried her ambiance along with her, and she was always extremely chique, and I mean, to be chique was her religion. I mean that's all she had to go on. That was her life.

R: That's a very good point, because, you know, I.... Edith showed me a photograph of Jessica a few months before she passed away. And she was a ~~shriveled~~ shrivelled little woman sitting on a sofa by herself in this great white room.

A: Is this in Mexico? R: Yes. And her last letter...I made a copy of it, that she sent to . A: Really?! That's amazing! R: And it was a very sad, like an echo from a long way off.

A: Yes. She really could not have thrived in any place that wasn't the essence of....she just R: Did you visit her down there? A: No, no. R: You did not. A: As a matter of fact, my visiting with her was generally in that little office where I went to try on hats. R: Oh, I see. A: I knew her because she was a great character and I would see her in Europe. And...

R: Can you remember anything in that office? I have a thing about objects in a room. A: No. It had a big hat tree on it where the best of the importations were hanging there, and they were, sort of hid them out so that their common~~x~~ customers wouldn't get hold of them. And it was a tiny little room. It had a desk. R: Yes, I know the one. And it had mirrors on the walls? A: Yes.

R: I thought so. That was Halston's domain after she left. Even after Mrs. Brandeis was. A: Yes, that's where Jessica brought Halston into the business. And of course, what would have happened to Jessica when hats completely went out of existence? I don't know. I think she saw it coming, and she just got out before ~~they~~ the debacle. R: Yes, it's interesting, because she left in '62

and Mrs. Brandeis left in '65 and Halson left in '68, and that was it. They tried to keep the millinery going after Halston left, they tried everything

And those girls....I tried....room upstairs....tenth floor. It was like a small little family, a little kingdom even unto itself. And, well....

A: She had one great friend, Jessica, who was Lady M . R: Oh, yes. A: They were very close, and Elsie Mendel decorated Jessica's house down on, where was it? R: The one on the farm? A: Yes. R: The farm near Princeton that was the, that ~~was originally~~ originally was the poor house. I know the story about her buying that property.

A: Jessica had this beau, and with her being ruled by snobbery, she never allowed him to be seen, because he was ugly. R: Oh, really! A: Yes. He was a little Jewish doctor, and she used to say to me, "Of course I can't go out with him anywhere. What would ~~in~~ my customers...what would my clients think if they saw me out with that ugly little man? So he was her standby for years. He gave her that farm. R: Was he a doctor? A: Yes, and he.... I did go out with Jessica and the doctor for a while. We found ~~ourselves~~ ourselves all in Philadelphia one time, and I remember going to a restaurant there. And he was a terribly nice little man. R: Was she fond of him? A: I don't think so. She just used him. She used him because he was terribly generous and very well-to-do, and she was^a/heartless, ~~my~~ coquette, actually. That's exactly what she was--a coquette, a hangover from the old days. R: ~~My~~ goodness. Well, you know, looking at these snapshots I was amazed because I'd seen, I'd only^{either}/seen or ~~heard~~ have snapshots that are of a later time, in the 50's and so forth. A: Yes, and she got so heavy. R: Yes, she did. A: And lost her figure completely. R: She was still very stylish A: Still extremely fashionable, and she'd rather be caught dead than out of style. And I always thought that both Jessica

and Margaret Case....do you remember the play, The Madwoman of Chaillot? In the last act all those fashionable Parisiennes think they're going slumming and they go down a manhole, and when they all get down there they put

and you know they're finished. That's exactly ^{what} I mean that is the milieu that those two would have lived in. R: That's perfect,

that's.... A: And they wouldn't want to live today. Jessica would be so

horrified today at.... R: I'm glad for you to say that because that's, I think that's the point of me doing this, because it's so

A: A world that has completely disappeared and couldn't even be understood.

No young person could understand it. R: If I had come to New York, say a year later than I did, I would not be doing this project now because I would have missed a very key chunk. I was lucky enough to hit it just right. Just right. By the skin of my teeth, so to speak, and no more. And you are an

education to me because you were ~~part~~ part of it, and I don't feel I'm fully qualified in certain areas, especially your area. A: Well, of course, I always stood on the outside ~~on the outside~~ of Jessica's milieu laughing at it.

R: Because you have a perspective. You are able to see it for what it is.

A: And she was sincere; it was religion to her. R: Fashion was, wasn't it?

A: And it's disappeared; it's gone forever. I mean, unless a new wave.... R: Well, you know, I have given thought to the fact that I would love to be a mouse fifty years from now or maybe longer, and see this collection for what it will be and see the people that stumble upon it, the new people ~~X~~ of fifty years from ~~now~~ now and what they'll think. And maybe a new type of Edwin Goodman will come along; and it's nice to have a precedent, something to ~~back~~ back you up, to compare. It's like today, we are in a very social turmoil. It's a natural reaction to all of what we're talking about

and it's not for me to say whether it's right or wrong, but it's to have it as a reference. A: There it is. R: You can at least see the origins from whatever of good or bad/today is had some reflection upon this.

A: Have you ever talked to Diana Vreeland? Diana has the same viewpoint.

R: I have to tell you. I am not a social person, and I'm very shy of people, and it's taken a great deal for me to get this collection together because of that, and for me to write^{you to}/or/go to Miss Vreeland I just didn't know what reaction I would get. I was so surprised when you sent me the note, and I am getting more confidence. And as I have gathered more material, whether it's this, or written, or photographs, I become more sure of what I'm doing and believe in it. And I must tell you that I was at the Bolshoi with Plesitskaya (sp?) in September, and I have stood watching the social dress-show, so to ~~xxx~~ speak, from one spot for many, many times, and it's always the same, and I'm never excited about it. I just stand and I watch all the people and they're all trying to be ^{very} ~~so~~ with it, and different, and it's a flop. Well it just happened that night that Valentino was there with his entourage.

Impeccable! Elegant! Suave! And right behind his entourage was Diana Vreeland, all dressed in black with a little, narrow, gold belt. She was on the arm of the Count Vega del , I believe. And I had never seen her before, live. She was the most elegant women of all those people. To me (my eyes went out like this) and I said, "Now if this is my reaction to her when she must be seventy or whatever, and she looked fabulous, and ~~X~~ I see all these other people that are dreary (A: They look like nothing), I missed something, I know. The way she walked. The way she held her head. The way she was dressed. Her hair. Of course I know who she is, but I mean, not to see live, moving; you miss something, of course. It was a revelation to me. And, I would like to go see her because I feel.... A: But she's a very serious-minded woman and she would understand exactly what you're trying to do. She is not a frivolous woman^{at all}. R: No, I just thought, you know, New York you either have connections, or you're lucky, or you just go at it

very tenaciously and, like ~~with~~ the photographers - I had a terrible time. The ones I've wanted so badly, they just don't want to bother. And they don't understand that, well as I said, I wrote to one, and I said, "You know, all the photographs, I think, that you photographers have made for fashion magazines in the past, and hardly any of them see the light of day, and some of them are such masterpieces. And the only way they ~~will~~ ever survive to a future generation is either someone makes off with one or more, or someone is given one and one tucks it away, or you go out and you ask a photographer for it, ^{which I'm doing.}" And, I said.

I'm speaking in particular about Neil Barr in relation to her photographs, because I worked for him. A lot of my collection is on him, because of working with him. And, he said he'd help me, but, as yet, nothing. So I know what I'm up against. And I want it to be really, really good. If I put two years . I can't believe it. A: I think we're having some trick-or-treaters. R: Oh, I can't believe this. This is perfect. A: Oh, I'm scared. R: This is perfect. A: Oh, this is awful.

A: I think that's Barbara Walters' little girl.

R: She lives in this building? A: Yes. R: Oh. I passed this and never paid any attention to the building. Well, I know. Do you remember anything about the old salon on the first floor? The old millinery salon where Jessica resided. A: Only that there it was, with the best hats from Paris, and Jessica adjusting things to people's uh... R: Can you remember any ~~THING~~, can you put into words the movement of the people in the room? That's an awfully abstract thing to ask you. A: Well, it, I mean. R:

A: It was a big room, and there were tables with mirrors on them all around the room. And the hats floated around, you know, they were on hat trees, and Jessica took her favorite customers into this little private, in the yes, in the back. And then she had her sewing women, the experts. she'd send for and direct them like an orchestra. You know, say uh, inch off here,

you'll have to lengthen the back. She'd give the directions and R: Did she sit beside the tables? A: No.

R: Did she hover, or did she stand aside? A: She stood around, she hovered about, and then mixed into this was the gossip of the day, you know, very avant-garde. It was things you heard at Jessica's before anybody heard about them. She knew the inside scandals of everybody, and who paid for whose hats and everything. R: It must have been a great place for the writers. A: No, except for gossip writers. R: All right. A: There used to be a magazine called Town Topics. It was like Women's Wear, except dirtier, more low down.

R: bitchy? A: Yes, bitchy. Yes. And that was her milieu.

R: I see. All right. Could you describe the tension or the posture or the attitude of the actual customer's in the salonX, to each other? Because I wasn't a part of it, I'm very obsessed with that. A: All the fashionable people in town were in there. Actresses, Park Avenue (socialites), and there was always a wedding party being gotten out, and a bride's veil being designed, just Park Avenue society and actresses. R: Did they have any little gestures, or any way of meeting, like Women's Wear has with their

Was there anything that was corresponding to that back then as far as a signal between people of a social level? A: No. R: Well, that makes the day because it's been a perfect Halloween day. The outside's so beautiful, so beautiful. A: I haven't been out today. R: So warm, and there was a heavy mist-like and the sun was hot and full, but it was just, the sun was not full force.

a veil or a gauze-like, that mist. And the trees are a dusty gold and red and bronze, and ~~XXXXX~~ as I was coming down to come here I was looking at the park, and there were pockets of shading towards darkness inside and it's just beautiful. I was walking down and I was trying to picture another era, along the park and looking at some of the landmarks that are still around, still standing and looking at the new buildings that are blocking out the

skyline, and it was a pretty mixed bag as far as the reaction, like around, so beautiful it must have been in New York many years ago.

A: Well, Jessica was the center of that life. R: ~~Wally~~^{Um,} a tango parlour - I can't get over it. That's really something. And then to Bendel's. And then to Bergdorf's. Is there any way as far as the way she dressed that was indicative of her personality?

A: Well, she just always dressed in the most chique and fabulous clothes. I think she wore a great many Chanel suits always. And she had fabulous jewellery, not expensive^{gems}/but distinctive designs, you know, very fashionable designs. And all her jewels were stolen one day. She lost everything before she died. They weren't valuable as far as worth was concerned they were, you know, wonderful designs by and . She lived on the surface; there was no depth to Jessica whatsoever.

~~XX~~ R: I see. You know, I, there are certain things that you have said, I would ~~would~~ have not been able to grasp that unless I could come to someone who did know ~~you~~ her.

A: She gave a great many parties. I have her maid, Flosey. Flosey could tell you everything, but she won't talk. She knew too much, and she wouldn't talk.

R: I called her once. I was asking whether she had any pictures of her, and she said she looked, but I guess she threw ~~XXXXXXXX~~ a lot of things out, and I never heard from her again.

A: Flosey still is the best dressed maid in New York because she still wears Jessica clothes. Flosey and Jessica were the same size, and Jessica would give Flosey her dresses when she was through with them, and Flosey still wears them, and Flosey is wonderful-looking. R: As I said, I called her, and she was very nice, very cordial to me. Maybe I should call her again. I don't know if it would do any good. A: I don't think so. She would clam up immediately.

R: She made one remark when I called her. She said that she snaps and she

barks, but sometimes she doesn't mean it, something like that. I ~~was~~ wrote it down exactly.

A: Yes, she had a temper. R: She did, but after it cooled I guess she was all right.

A: And she gave these elaborate dinner parties, two or three a week, which Flosey would cook and serve in her apartment. And her apartment was exquisite because it was done by Elsie Mendel (sp?). R: Oh, yes. Oh, now, I wanted to ask you about that. Can you tell me something about Miss Mendel? She keeps popping up all the time. A: Elsie Mendel kept the

books that have been written about her. R: Someone told me about a book she wrote. A: Bemelman's, call...~~Bemelman~~ Bemelman's book, The one I love the most

(R: That's the one my friend mentioned) by Ludwig Bemelman. That's the whole story of Elsie Mendel. So you can find that in a library. R: All right.

I think the only further thing I'll ask you about this Lady Mendel, do you ever remember them together, Jessica and Lady Mendel?

A: Not really, because I dodge parties. All my life I never liked parties, and I never liked the theatre. My social life is to stay home and read ~~XX~~ a book, so I didn't mill around with these characters. I knew them very well but my social life was about six, five or six days a week, I go to lunch at the Colony with or some of them, but that's the extent

of my social life. I never liked parties. R: So I would gather that you probably saw Miss Jessica the most in her little room. A: Mostly in her

little room. R: Or at the Colony? A: Or at Colony not too often. R: But the little room. A: The little room, and often times in Paris. I'd be there

during the season when Jessica was there buying hats and I'd go to lunch with her, see her in that respect. But you could never call me one of the herd

because I, it bored the ears off me. They were so superficial that I just

could only take them in very small doses. R: But you very astutely observed

them. Yes you did, yes. May I ask you, could you give me a little glimpse in words of these people in Paris? Now, Paris is a very big tie-in. I'm trying to find everything

to draw in Parris and Bergdorf's, because one without ~~W~~ the other is impossible.

A: Well, Paris during that season was absolute agony. They would crowd into these dress showings which were overcrowded. They went to parties every night afterwards. They got about three hours sleep a night, and they all drank, and it was all ^{sheer} to my way of thinking, sheer hell, but they loved it because it was business for them, and they were stealing each other's designs

copying each other's breaking down each other's fields, and it was just a bedlam. And two or three showings a day, and then up all night, and keeping going on champagne, and it was just bedlam, that was all. R: And a lot of competition. I'm sure the tempers

flew. A: Competition, yes. R: ~~xxx~~ tear each other's hair if they could at times. A: And they all claimed that they hated it, but I don't think they really did because people don't do what they hate. I know I don't do one thing that I don't want to do. I wouldn't do it. And I wouldn't ever endure two or three days of this .

I stayed out of it. But if I was there during the season, I always bought my clothes at Balenciaga's, so I spent my time at Balenciaga, and I didn't go thrashing around. And everybody had to be at the Ritz, and the Avenue

for lunch, or at Maxim's or the chique spots, and it was just a rat race. R: Well, I find that fashion people are theatre people. It's theatre. At least that's my observation. It's like one big, like when you put on a fashion show, it is the same as getting ~~xxx~~ ready for a rehearsal for a Broadway show. Everything happens at the same time, and somehow it falls together, somehow, because it's so well-planned. Do you remember Mrs. Brandeis in the company, the same company, as Miss Jessica?

A: No, because I knew Mrs. Brandeis so slightly, hardly more than to say hello, and I can't think now what she even looked like.

R: The reason I ask is she has helped me a great ~~deal~~ deal, and I have many photographs of her life--Paris, people in millinery, Bergdorf's--and it has helped me a great deal to get an idea of what Paris was like, and that's why I wanted to know from you/^{what}verbally ~~what~~ it was like at that time. Did Miss Jessica (well, I guess in some ways we've gone through this), was she ~~great~~ greatly changed just before she retired in '62? You said that she sort of felt that hats were going out. A: Yes, I'm sure she felt they were going out and she was uprooting herself and getting rid of her* * * R: Did it show in any way? Her moods? A: I wasn't too much with her, you know. She was on the outside of my circle of friends. And to tell you the truth I wasn't too interested. She was a joke. She was, you know, very fashionable

although I would say she was my friend, and I adored her, but
a very little bit of Jessica went a/long way.

R: All right. I would like to double back if you don't mind, because that first thing you said to me about the tango parlour has sort of, I don't know, it ~~is~~ just did something. Can you tell me anything else that you recall that she might have said about her early life? A: About her early life?

R: Yes. A: She never, never spoke about it. She just want, I think, just wanted to keep it ~~dark~~ dark. She was an upstate girl. R: Well, she originally came from South Dakota. A: Oh, did she? That I didn't know.

R: That I know was in her obituary. In fact, it's a very strange thing, but one of her descendents is employed in El Morocco. A: Really. R: Yes. And it was just something that he mentioned to me that he remembered once that she entertained he and his family once, you know, relatives coming to the big city, and she entertained~~M~~ and that's all he remembers of her. And, yes, she came from McKennon, her maiden ~~M~~ name, that was named after a relative of hers in South Dakota. A: And she was

married once. R: Yes, she was

A: It didn't last very

long. R: She took the name, she retained the name of

I believe

She thought it was French, but it was German/or something like that. And

that's really all I do know. She does have a nephew and a sister, and I

had contacted the nephew, but, he was, well, he said I could come out, but

he said Mr. Goodman had to give me permission, so I've never gone out. So

all of her early life I guess is there and I haven't found any other source.

But, oh, the tango parlour. A: But she never spoke about relatives,

family. I would never even have known she had a ~~weak~~ relative if I hadn't

heard after she died that there were some. You didn't talk to Mr. Goodman

about her (?). R: I must tell you, I'll tell you very frankly. Mr. Goodman

is not interested in my collection. I wrote him a letter, full page, telling

him what I was doing, but I probably made the mistake of telling him how

crummy the book was that came out. I just told him, I said the one reason

I'm doing this is because ~~is~~ that book is so misleading and it's so poor it's

trash. And I feel for anyone to have any conception of what Bergdorf's

really was and how beautiful in many ways that it was and how remarkable,

that that book is very misleading, and that I would like to collect together

material that is permanent. That anyone that wants to do research can go to

it and make their own Bergdorf's if they want to, as long as the right things

are there. I'm doing this on my own, all on my own, except for what people

will help me with. Mr. Hankins is not interested. He's too busy with White

Plains. And Mr. Goodman, Mr. Goodman's been with the store, he was forced

to keep on after his father passed away because that was the way it was

going to be, and he's bored with it. And so, I can be lucky if I ask the

right number of people and I get the right combination of information that

will make a composite history. And I'm sure he's got lots of information I

would love to have, photographs especially. But he just doesn't want to help.

But I've done very well so far. I can't complain. I've been collecting parts of the building even.

A: Well I should think if you can get the old copies of Harper's Bazaar and Vogue

R: In the future when I have more time to do that type of leisurely research I will. Definitely, I will.

A: Because I know in both Harper's Bazaar and Vogue they have bound volumes of their entire

R: Yes, and I will go all the way back. But I want pictures of the old salon. And Mr. ~~Good~~ Goodman is probably the only one so far I can guess that ~~would~~^{might} have them. Because I have found the molding work, fancy work of the salons. I have them, and so I would like to find photographs so I can see exactly where the different things went. This is something, I want to re-create it as much as I can, in every way possible--the hardware, the adornments on the walls, fabric swatches, sketches, all of that. And, well, five or six^{more}/years, I hope to mount the collection with a show and catalog in Dallas and then bring it to New York. I think there will be institutions that will be interested in . I think the climate will be good then. , the MET. Collections ~~like~~^{of} this type are unique, of course. I think as time goes by and material slips away people will want to learn. I wish people had done this on Bendel's, on Carnegie, but you see, so much is gone, I was just lucky

I found. And I did it quite simply, because I went through waste baskets, looked in dark corners, and I was able to find a lot of things most people would consider junk. And it will not be. ~~Now~~^I like measurement books, that give the agency listings of all the old customers, what their measurements ^{to} were. Now I think/some scholar who has an interest in measurements, that will be a very choice tidbit someday. So, that's as far as I've gotten now. I

think my most intensive work will be in the next three months because the material has been starting to come in very heavily now. I've built up my machine, so to speak, that operates for me, and things have been clicking, and starting to come in. It's good in one way because the more I educate myself the more I know to delegate what I ~~want~~ want to do and how I want

E N D