

BOOKCOVERING



INTRODUCTION

Man, unlike any of the other animals, supplements his skin, the body covering provided by nature, with clothing and adornment of his own devising. The way in which the human body is covered constitutes its most immediate environment, one which links the individual to the larger spaces or environments in which he moves. In today's world, man may move from one environment — temperature, locale, climate — into another very rapidly, through technology. He seeks, by this same technology to make for himself body coverings which adapt him to these various situations.

Despite the variety and complexity of needs — physical, psychological and sociological — which motivate man to cover his body in any particular way, it is interesting to observe how often what he strives to achieve has an analogy in the animal world. Some animals have warm fur which sheds when the weather changes, some have coloring mechanisms. Animals have various characteristics for sexual attraction which are also functional for defense, like antlers and horns, or the plumage of various birds. Reptiles assume the body temperature of their environment, and shed their skin for a new one annually. Some animals carry their homes with them.

This exhibition is an assembly of ideas on the subject of covering the human body — it is not an historical survey, or a futuristic prediction, or a "fashion show." It seeks rather to stimulate the viewer by suggesting a variety of approaches to clothing which is suited both to the environment and to individual needs. The exhibition reflects both the functional aspect of clothing — showing new fabrics and processes developed thus far primarily for use in specialized garments — and also the individual, aesthetic or "peacock" aspect — shown in the work of individual artists and designers. We have stayed away from fashion as such, but have included the work of some designers whose basic concepts reveal a definite attitude toward covering the body.

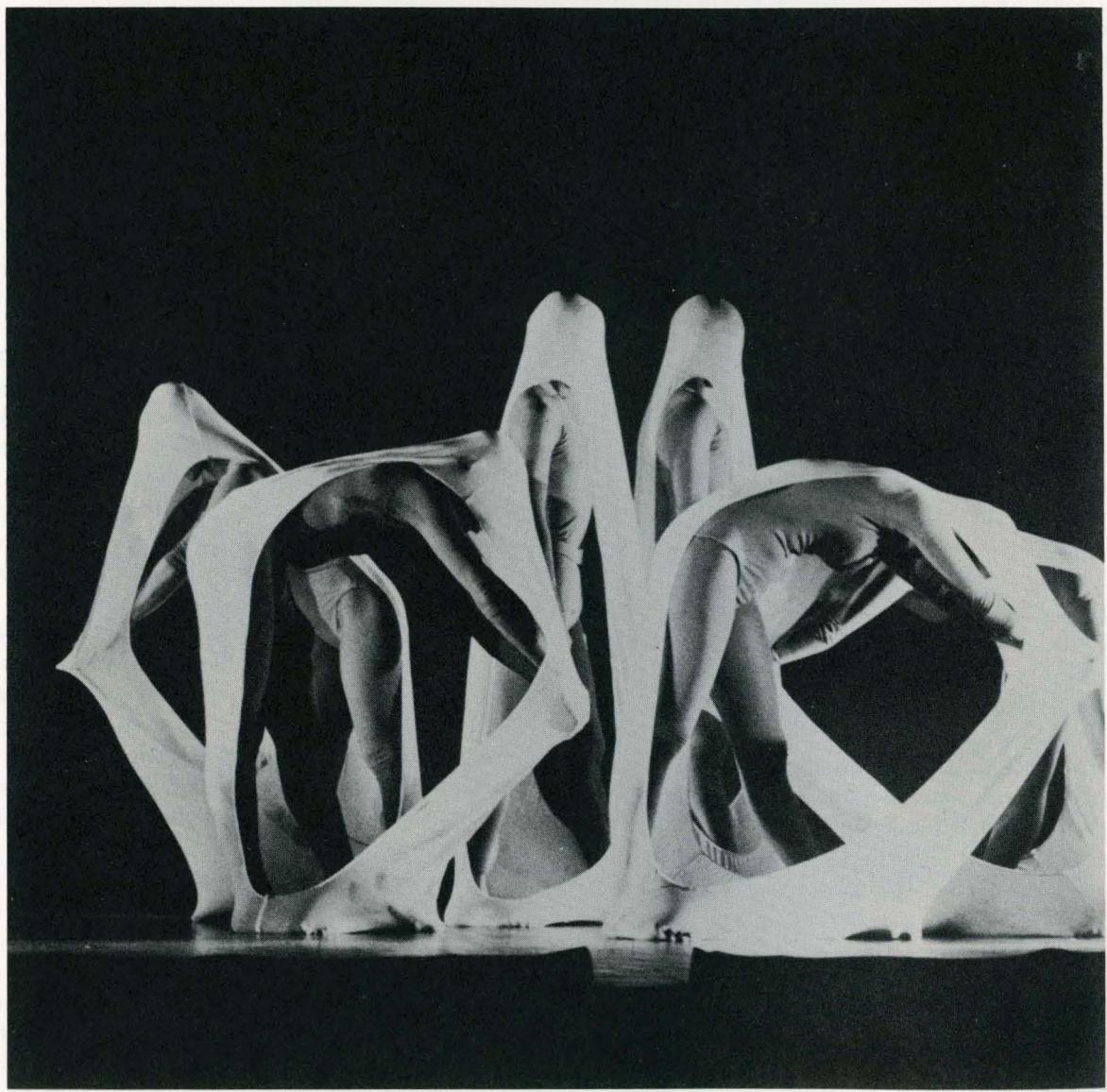
The technological, chemical and electronic knowledge at the disposal of contemporary society makes possible many radical innovations in our concept of body covering,

as in so many other areas. Improvements in the functional and aesthetic appeal of our clothing may well develop out of a cross fertilization of technical-engineering and designing ideas and skills. Synthetic materials exist now and are being further developed to serve some functions which natural materials cannot, particularly in terms of easy care, resistance to wind, fire and water, and adaptability to rapid changes of temperature. New fabricating processes such as molding and heat-sealing increase the speed of manufacture, and allow for improved functionalism and durability. Such electronic devices as the portable power-pack open the possibility of a truly environmental body-covering by providing a self-contained source of light, heat or even communication.

In the future far greater distinction may be made between temporary or disposable body coverings and those of a long-lasting nature. In a society where storage facilities are limited and cleaning and maintenance of clothing requires a great deal of labor, time and money, disposable garments for specialized uses become increasingly valid. There remain the technical problems of developing a greater range of truly disposable synthetic materials and producing the clothing at sufficiently low cost.

Although the first emphasis must properly be placed on the basic requirements of body covering, those of improving the comfort, health and safety of the human body, we cannot ignore the importance of the "peacock approach" to clothing, the art of personal adornment. A technologically oriented society has imposed a certain degree of uniformity on the way we appear. National differences are becoming less and less apparent in dress as are those of economic and social rank. We seek in such a society to express our individual personalities and life-styles through our clothing, our most immediate, self-created environment. Sometimes we may choose to carry this individual assertion to the absurd and approach costume in our dress. The spirit of play which underlies imaginative body covering reflects a self-aware sophisticated society, and becomes an act of individual expression.

Paul J. Smith, Director



Dance costume, 1964, stretch fabric.
For *Sanctum*, designed and choreographed by Alwin Nikolais, New York City, for Nikolais Dance Company.

THE MATERIALS

In the beginning there was flax, cotton, wool, silk and the bast fibers. Vegetable and animal.

For ten thousand years or more they have been harvested, plucked, shorn, collected, graded, cleaned, combed, felted, spun, twisted, plied, woven, knitted, netted and finished into usable materials.

It was, and is, a laborious procedure—archaic, out of tune with modern technology. Yet it has continued unchanged into the twentieth century. Only the speed of processing has increased but the basic idea has remained the same—to spin a continuous thread from shorter fibers and then to manipulate its linear form into a pliant material.

With the development of rayon (1899), and later of nylon (1938), science mounted a revolution—at least on the level of raw materials. Today the fibers are chemical, as well as animal and vegetable. And just in time, for it is the only way we can supply the expanding textile needs of exploding populations. There are not enough natural fibers.

Listen to the sounds of the new words: cellulosic, polynosic, polyamide, polyester, acrylic, polypropylene, polyvinyl, spandex. These are new fibers from the laboratory. They are man-made, extruded through spinnerettes in liquid or molten streams. Their base is chiefly petrochemical. They are controllable, uniform, predictable. They can be changed and designed for specific end uses. They are independent of natural phenomena. Storm, drought and disease do not affect their production or their cost. Most of them are thermoplastic, which means they soften under heat and can be permanently shaped by heat.

They can be textured and treated in many different ways. They can be made rigid or elastic, bright or dull. They reject water, resist creasing, fungus and insects. When set by heat, they keep their shape and creases. They are strong, durable and easy to care for. They blend well and functionally with the fibers of nature. Their technical and aesthetic virtuosity is unlimited.

And what of their construction? Must they still be formed into fabrics as they were in the beginning?

In the main—yes! Anachronistically, we still spin, weave and knit most of the textiles used by man. Most, but not all! It was inevitable that restless men, trained in the sciences and technologies of the electronic age, would search for different approaches to the fabric-forming process.

Out of this search have come the web textiles—misnamed “non-wovens” or “paper” fabrics. They conjure up a vision of super textile machines with push-button electronic controls, where fibers or chemicals enter at one end, and finished materials—even garments—emerge at the other end, ready for use.

It is a beguiling picture, but as yet no technology has been able to give such push-button materials the essential quality of traditional materials—the quality of pliability and drape. This, too, will come in time, but it is not here yet.

What else can be seen ahead?

More chemistry, more chemical refinement, less physical and psychological dependence on cotton and wool. Thermo-reactive materials which will be cool in summer, warm in winter. Chameleon materials which will change color under light. Fusible materials which can be connected without sewing. Soundproof materials which can be used for building. Impervious materials which can be cleaned by electronic or supersonic devices. Eternal materials with the performance of stainless steel and the aesthetics of textiles, materials which will be flameproof, stainproof, creaseproof, waterproof, antistatic, and will never wear out.

Today, all such concepts are within the realm of the possible. Some are already close to realization. Textiles have moved into the mainstream of twentieth century technology and the next decade should see the fruition of many concepts which were recently only dreams.

Cecil Lubell, Executive Editor,
American Fabrics Magazine



Plural dress, 1967, silk. James Lee Byars, New York City.

BODY COVERING: PSYCHOLOGICAL ASPECTS

A character in one of Isak Dinesen's long short stories says as she takes off a garter embroidered with rosebuds, 'The zenith in the career of a garter, My Lord, is generally in the loosening, not in the fastening of it.' The reproach with which this is received (she is speaking to a Cardinal) does nothing to reduce the relevance of her remark. It is tempting to believe that the fall of Adam lay rather more in the temporary nature of his choice of clothing than in his sudden need for it.

Clothing is the nearest physical substance to man and in the sense that it is a second skin it assumes the same misleading character as has his external behavior in comparison with his internal preoccupations. He makes complex and sometimes conflicting demands on this second skin so that it plays a teasing role in the image he has of himself and the image others have of him. It is required variously and sometimes concurrently, to serve him as defense, provocation, camouflage, political, symbolic and procreative reassurance and disguise, and is involved with anticipation, wishful thinking and so many other facets in the constant alternation of attraction and near-disgust he finds in himself and his body.

Until very recent times clothing has been a necessary bulwark against the realities of climate while at the same time providing man with an envelope whose color, fantasy and personal inventiveness would give him a psychological bulwark against the reality of the chaos which lay beneath a precarious social organization. In a world very much less populated than our own, where individuals were able to make a personal impact on their surroundings, a greater idiosyncracy was sought in clothing. Eventually certain forms of dress originally indicative only of the wealth or power of the owner were promoted into permanent emblems of rank, class or creed. This progression from personal fantasy into uniform is one of the characteristics of clothing of the past.

We by contrast, in a period of social change accompanied by mass production have perhaps embarked on a new phase. There has been over the last few years a movement towards supra-national (and largely western) styles,

classless and stereotyped, the ultimate uniform independent of climate or role. But these same changing conditions seem now to be provoking a reversal of all past laws; the nearer proximity of neighbors, packaged surroundings and the stereotyping of experience are paradoxically demanding greater versatility in clothing and encouraging man to find his personality in the two areas left to him, dress and interior decoration.

From the young and rebellious there are surprisingly fluctuating trends, a general drive towards individual self-expression and a persistent compliance with a style of clothing epitomizing the aspirations and idols of the young, and uniform within these limits, group and gang fashions of short duration.

In a general sense functional pressures are disappearing, as neither climate nor position plays a great part in the role of clothing, and it is safe to say also that central heating will not suddenly make clothes obsolete. Recognition must be given first to the pleasure principles in the covering of the body and to the other subtler factors conditioning the forms of body covering.

Men and women dress differently because of differing sensual demands from the surface of their bodies. Once freed from primitive conditions, i.e., an igloo or a space capsule, these differences become apparent. An overall physical sensitivity makes clothes a source of sensual pleasure for women and their putting them on and their taking them off are rituals which men should take very seriously. It is only necessary to watch the symphonic process of taking off clothes, unfolding petticoat after petticoat, the anticipatory gift-wrapping, well understood by little girls with dolls. These sensual rituals have ensured that permanent emblems of femininity have often been the fasteners, the ribbons, buttons and bows.

Men's clothes by contrast, are a combination of emphasis and redistribution. Less a source of sensual pleasure and serving a partially protective role they are also, perhaps surprisingly, more cunning and physically deceptive. The pleasure principle for men lies in the boosting of their physical and economic resources; together with the buttoned-down business, man the Carnaby Street teenager

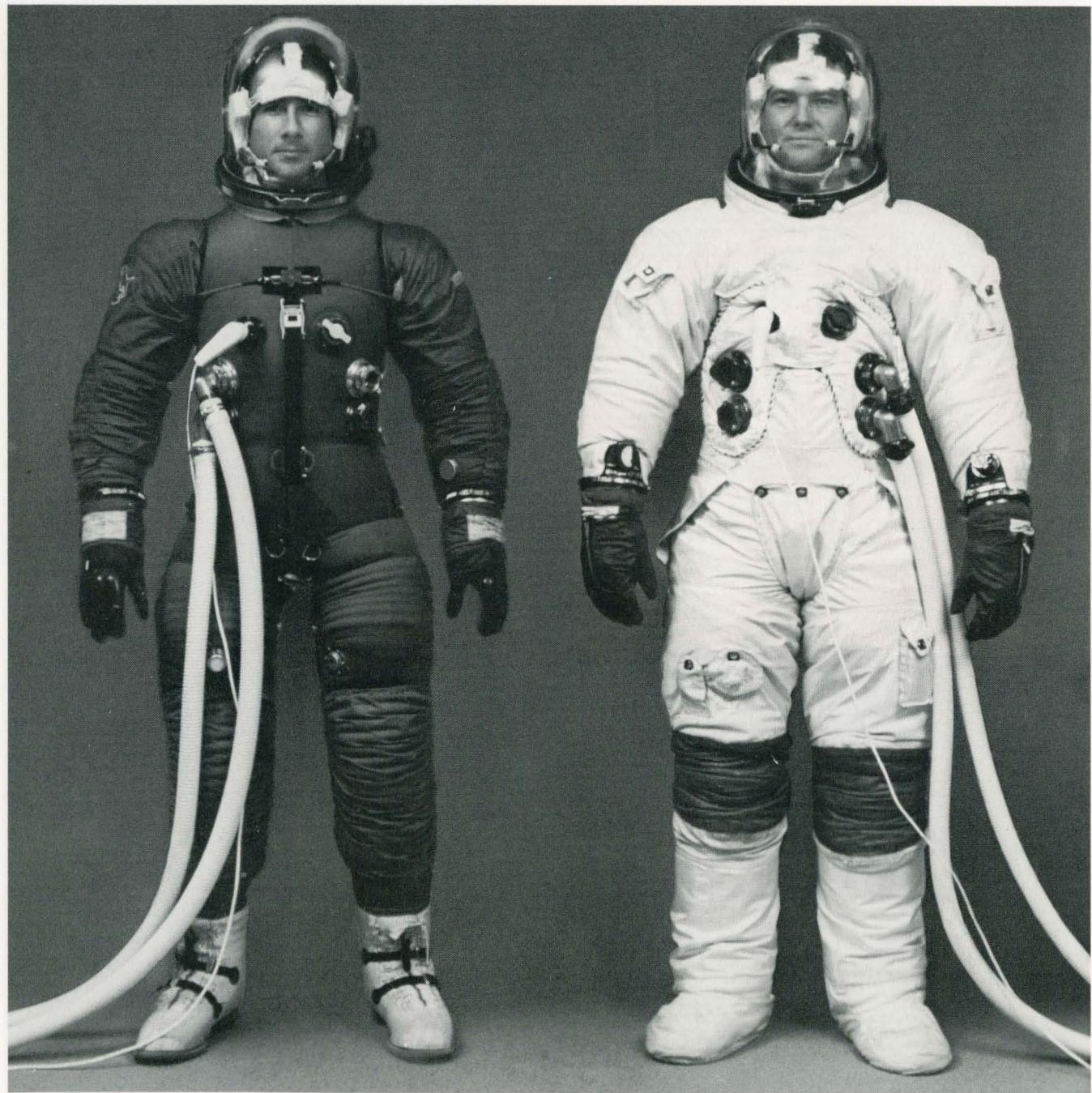
conforms to the antique role in clothing, that of frightening the enemy. Whatever fantasy or inventiveness is evolved in the future these ritual and egotistic tendencies seem likely to remain constant.

Young people do not in any significant sense make different psychological demands in covering the body, although they are certainly geared to a faster and more impatient way of life. The shorter, narrower, clearly temporary styles, are instant clothes as instantly taken up as taken off.

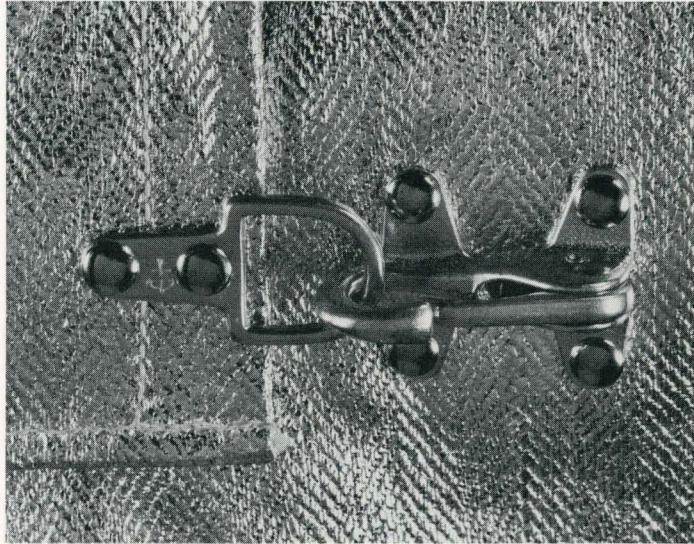
There is a distrust for permanence, a quasi-deliberate attempt to devalue the significance of past styles, worn out of context by the young as if to proclaim the worn out nature of the society which valued them. They differ from their elders in that they will not allow clothes to be restraining or predictable, but as usual the clothes are representative more of what they would like to be than of what they actually are.

It is fundamental in any new concept of body covering to envisage all the demands man is likely to make. Clothing should be practical and diverting, status raising but comfortable, spacious yet cozy, unique but fulfilling temporary group ideas, well built and hard wearing, but readily disposable and fulfilling psychological and psychosexual ideas. Clothes like dogs tend to parody the behavior of their masters. Part reassurance, part invitational, they play a role near to the spirit of idealization in man, in that they closely reflect and symbolize his aspirations, often enough when he is still incapable of realizing them in any other way; the freedom, mobility, and outlet for fantasy that he demands from his clothing are the ideals that he demands for himself, and for the future.

*Alexander Weatherston
Psychologist and artist,
London, England*



Block II Apollo pressure suit (left). New Apollo pressure suit, covered with a layer of Beta fabric (non-flammable fibreglass cloth) (right). National Aeronautics and Space Administration, Manned Spacecraft Center, Houston, Texas.



Detail of closure hardware on overalls.



Fire-proximity hood, gloves and overalls, aluminized asbestos cotton.
United States Navy Clothing and Textile Research Unit,
Natick Laboratories, Natick, Mass.



One-piece air-ventilated protective suit, vinyl film,
molded plyntron boots sealed in, self-sealing neoprene zipper.
For protection against radiation, noxious gases and caustic chemicals.
Snyder Manufacturing Company, New Philadelphia, Ohio.

Cold weather trousers and buoyant jacket, neoprene-coated nylon shell,
nylon fleece lining, foam interlining in jacket.
United States Navy Clothing and Textile Research Unit, Natick Laboratories, Natick, Mass.



Cold weather hood, neoprene-coated nylon with fur-lined brim.
United States Navy Clothing and Textile Research Unit.

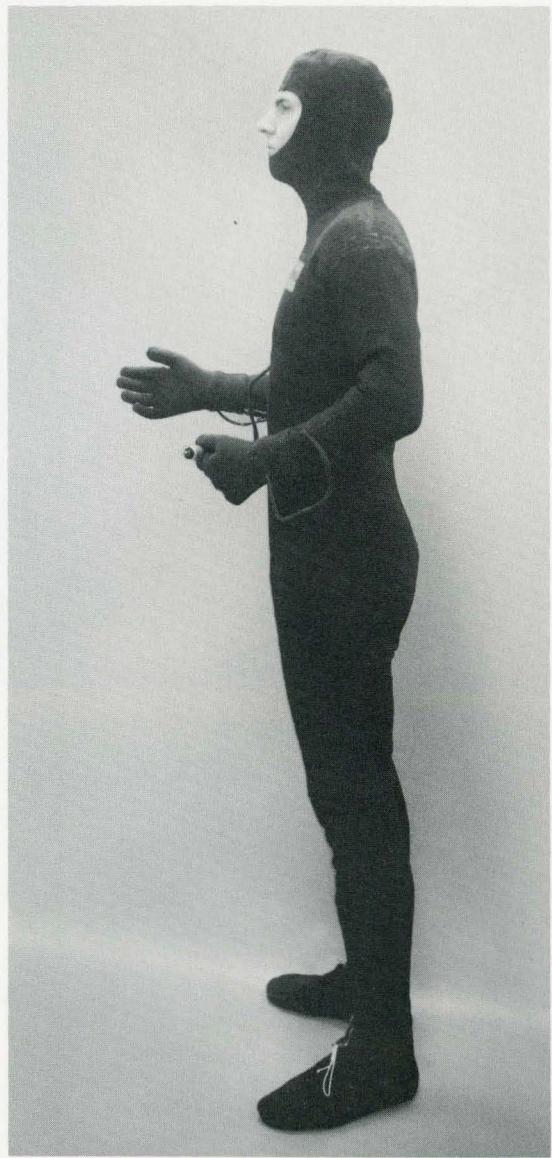
Inflatable individual life raft garment, 1964, rubber, nylon and aluminum foil, velcro fasteners.
National Aeronautics and Space Administration, Manned Spacecraft Center, Houston, Texas.



Life preserver vest, plastic, four independent air chambers. Sevylor,
France.



Detail of velcro closure on life raft above.

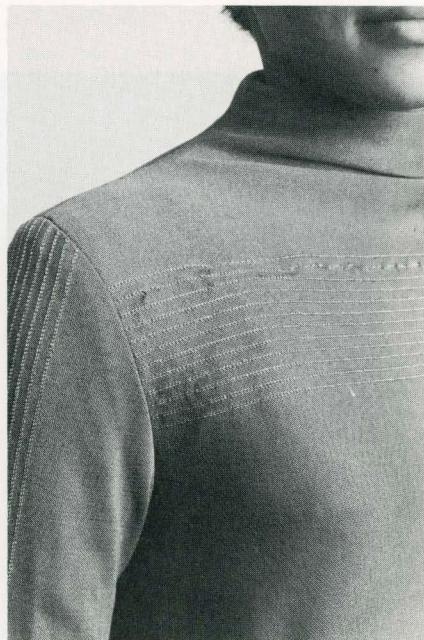


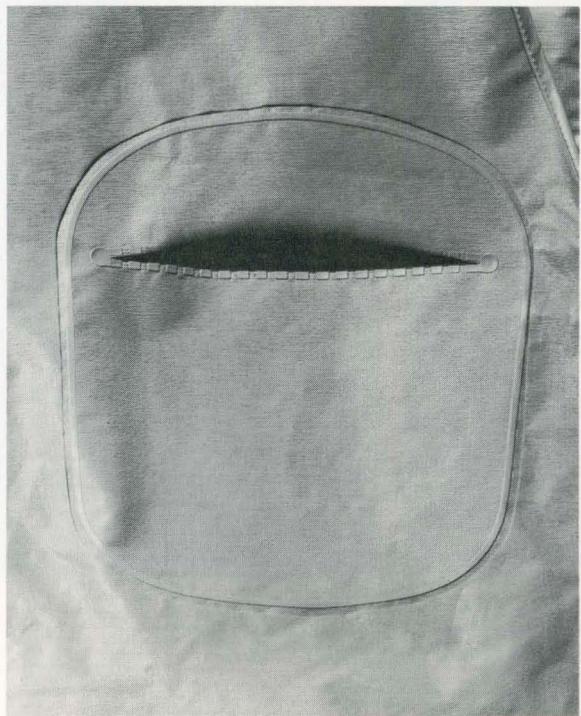
Diver's electrically heated undergarment. Wire imbedded in rubber matrix. Faced with nylon fabric. UniRoyal, Inc., New York City.



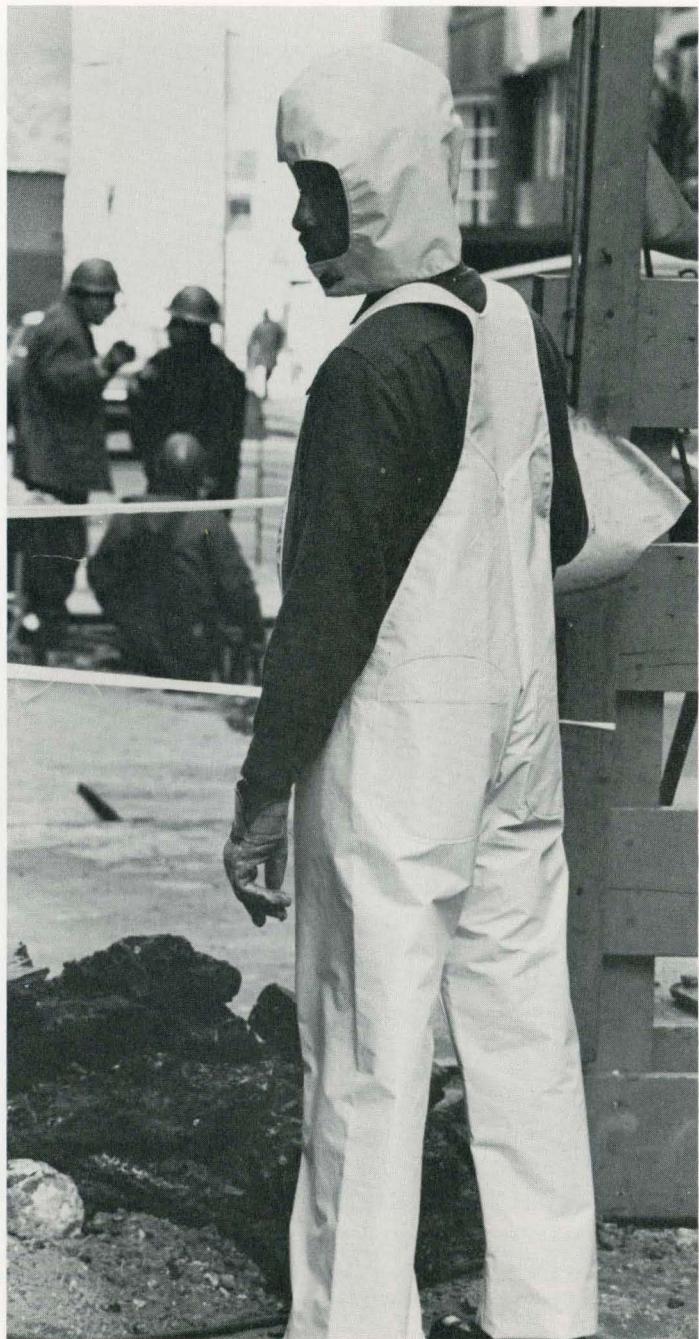
Cooling suit, lined with network of flexible vinyl tubing to circulate water as a heat transfer fluid. Body generated and environment induced heat is conducted from the body to the lower temperature water circulating in the tubing. Water source is either contained in a portable pack or from an external source. B. Welson and Company, Inc., Hartford, Conn.

Electrically heated garment, 1968. A new principle based on mass producible fabric that has the electrical circuit warp knit onto and into the base fabric. Special nichrome type wire is extremely flexible and cannot be felt in the clothing. Power is provided by silver cadmium batteries that are rechargeable. With the present design the heating will be effective for four hours at sub-freezing temperatures before recharging. Developed by Alphabet Designs, Inc. Garment design by Vickey Cooper. Electrical consultant Mort Heilman. All of New York City.





Detail of heat-sealed pocket on overalls. Snyder Manufacturing Company, New Philadelphia, Ohio.

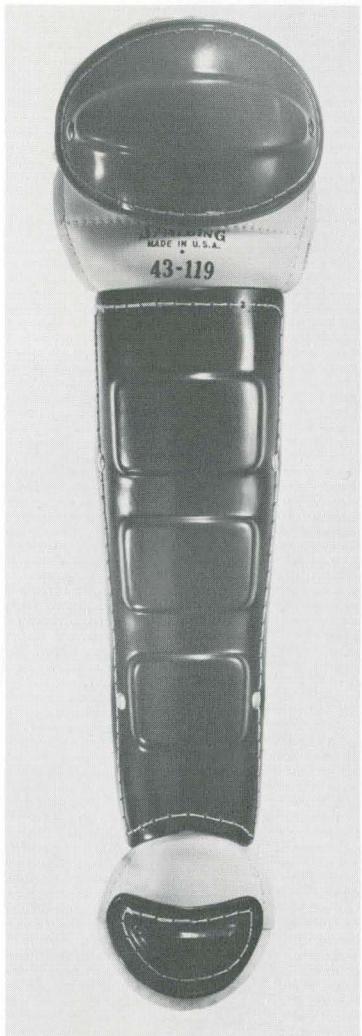


Foul-weather safety clothing: Hood and overalls, vinyl, high visibility fluorescent safety panels, waterproof. Snyder Manufacturing Company, New Philadelphia, Ohio.



Three-piece diver's suit, nylon backed rubber. AMF-Voit, Santa Ana, Calif.
Diver's mask and fins, rubber. Aqua-Lung Division of U. S. Divers Company, Santa Ana, Calif.

Baseball helmet, molded plastic with foam lining.
American Baseball Cap, Media, Pa.



Baseball catcher's knee and shinguards,
plastic and leather with padding.
Spaulding Company.



Fencing mask, wire mesh and leather. Santelli, New York City.



Football helmet, plastic with foam lining and inner webbing. Wilson Sporting Goods Company, Clifton, N. J.
Football shoulder pads, plastic outer shell, foam and vinyl lining. MacGregor Company, Cincinnati, Ohio.



"Osmosis Helmet," standard army helmet fitted with a four inch vertical "mind-vibrating" engine, self-contained power-pack. Farman, New York City.

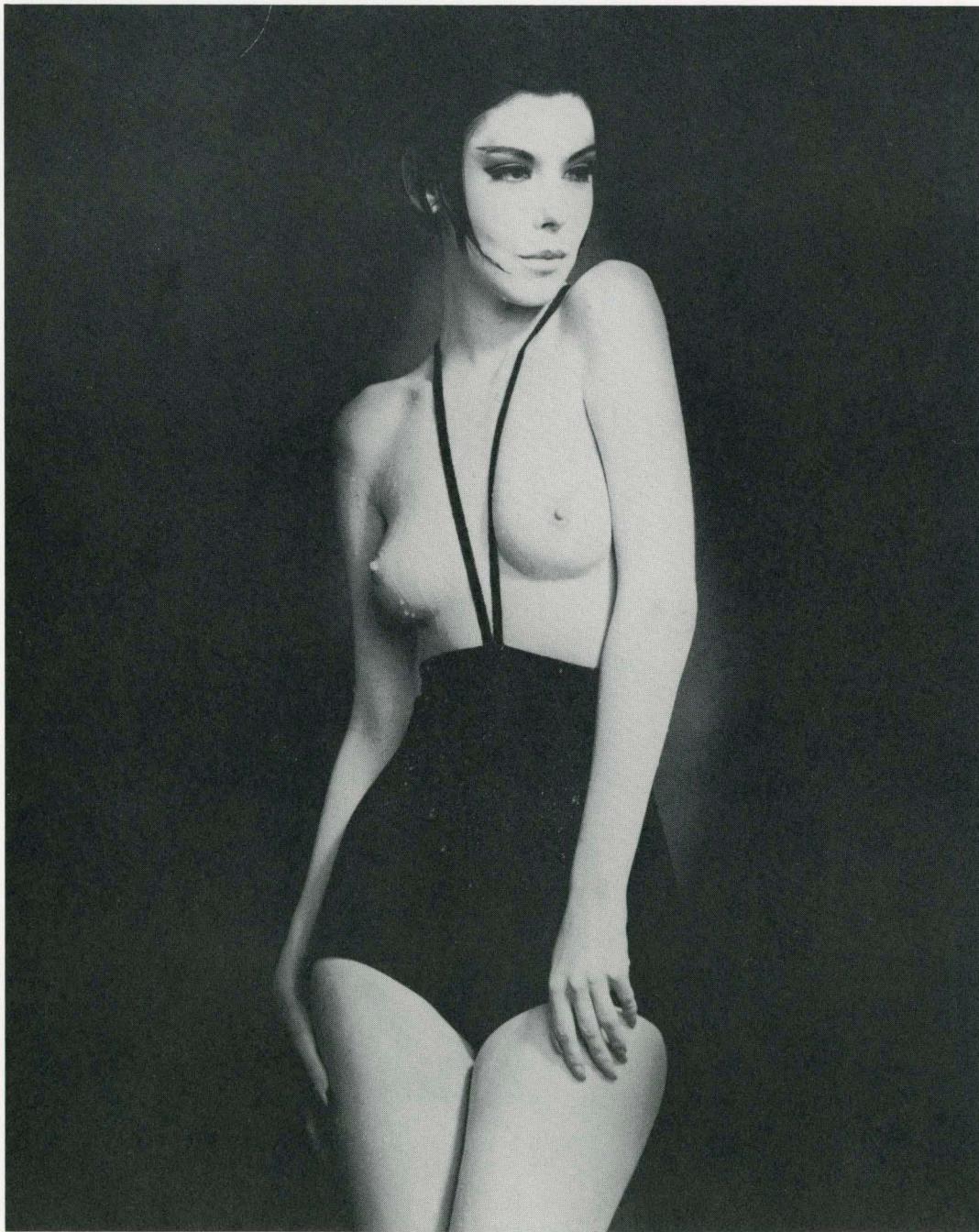


THE PEACOCK APPROACH

RUDI GERNREICH, *Los Angeles, California*

I feel my function as a designer is to exaggerate. People who have taste will adapt to suit themselves. I believe in clothes with freedom; I like to see the body move under clothes. Overstating and exaggerating a new freedom of the body will make the *right* degree of freedom more acceptable.





Topless bathing suit, 1964, Rudi Gernreich.

BONNIE CASHIN, New York City

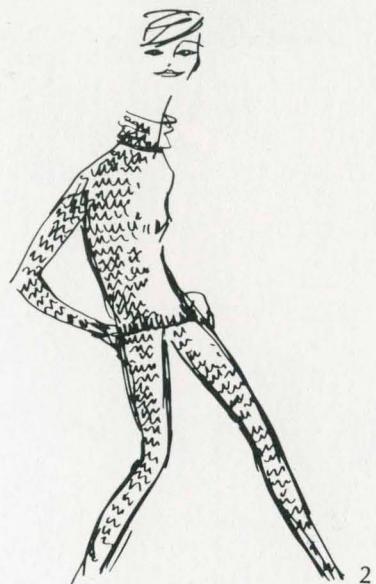
Clothing related to and part of today's environment requires a kind of total dimensional approach by the designer. The layered concept of dressing offers endless design possibilities geared to problems of mobility, thermal control, etc., by the simple means of addition and subtraction of harmonious elements which perform in a certain way.

The *layered* concept for temperature control

- 1 panti stockings and bras
- 2 cashmere tights and funnel-neck sweater
- 3 add a leather skirt, vest, boots,
pull funnel over head
- 4 a leather or wool tunic coat
- 5 fling over all a thick woolen cloak or poncho



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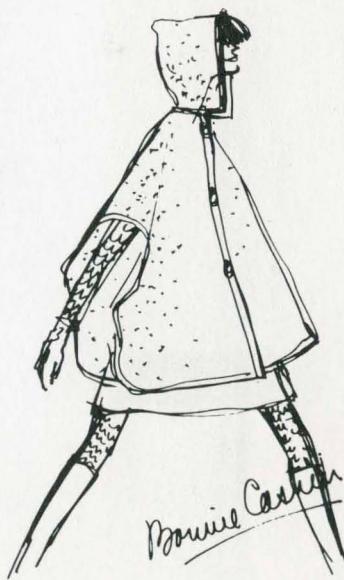
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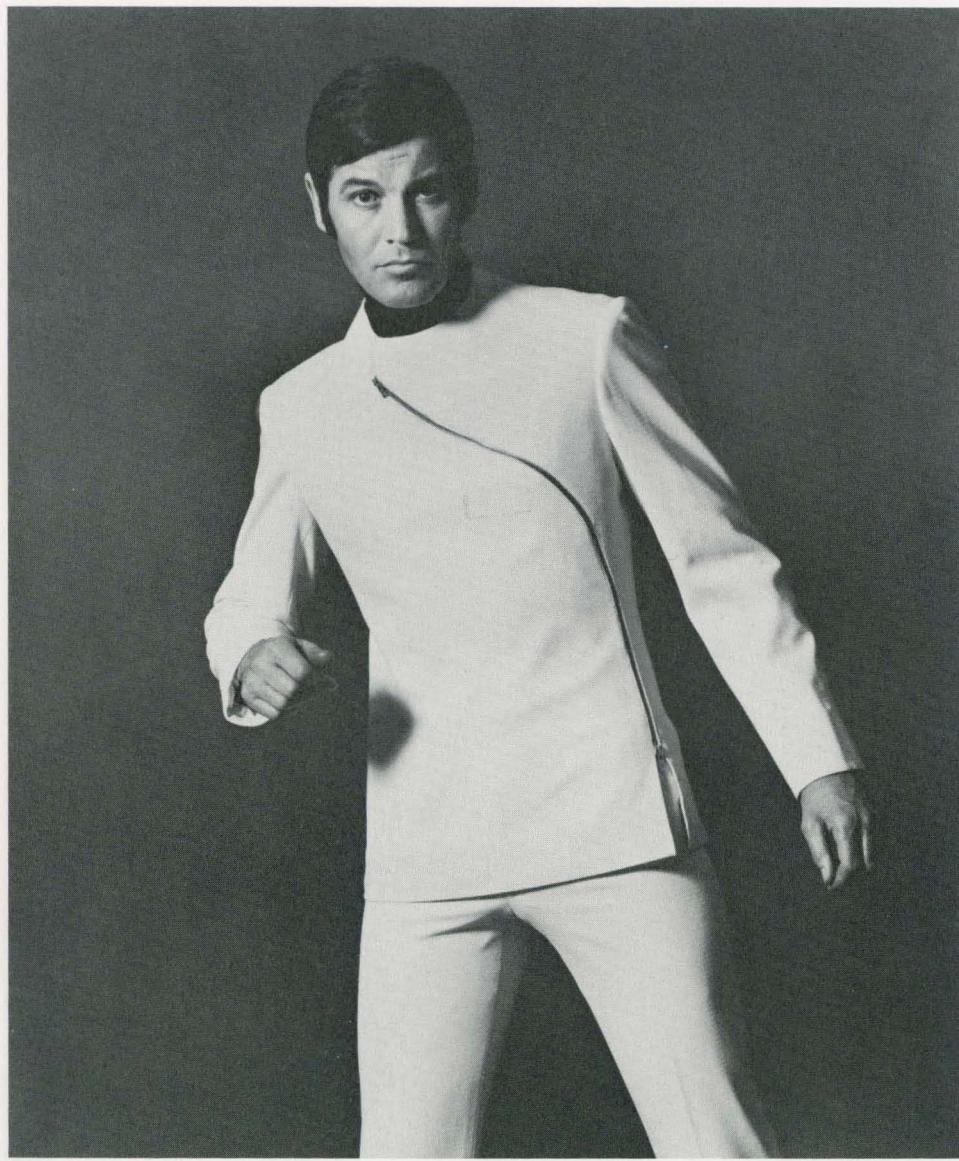
Tunic and pants, leather, and head cover, wool jersey. Designed by Bonnie Cashin.

RUBEN TORRES, Paris, France

The time has come for man's emancipation from historic fashion customs that have nothing to do with life in our complex civilization. Clothing for both men and women should relate to today's age of speed, function and leisure, and should follow forward-thinking concepts.



Sports suit including shoes, 1967, Derendingen fabric with Lycra. Designed by Ruben Torres.



Washable suit, Dacron polyester. Designed by Ruben Torres for Truman of London.

PACO RABANNE

Paris, France

I like being contemporary—not a yesterday man, not a designer for the year 2,000. I combine traditional and contemporary materials all the time, and I'm interested in the research of new materials. To new materials, one must apply new ideas. At the moment we are witnessing the end of an era—the needle is about to give way to the mold.



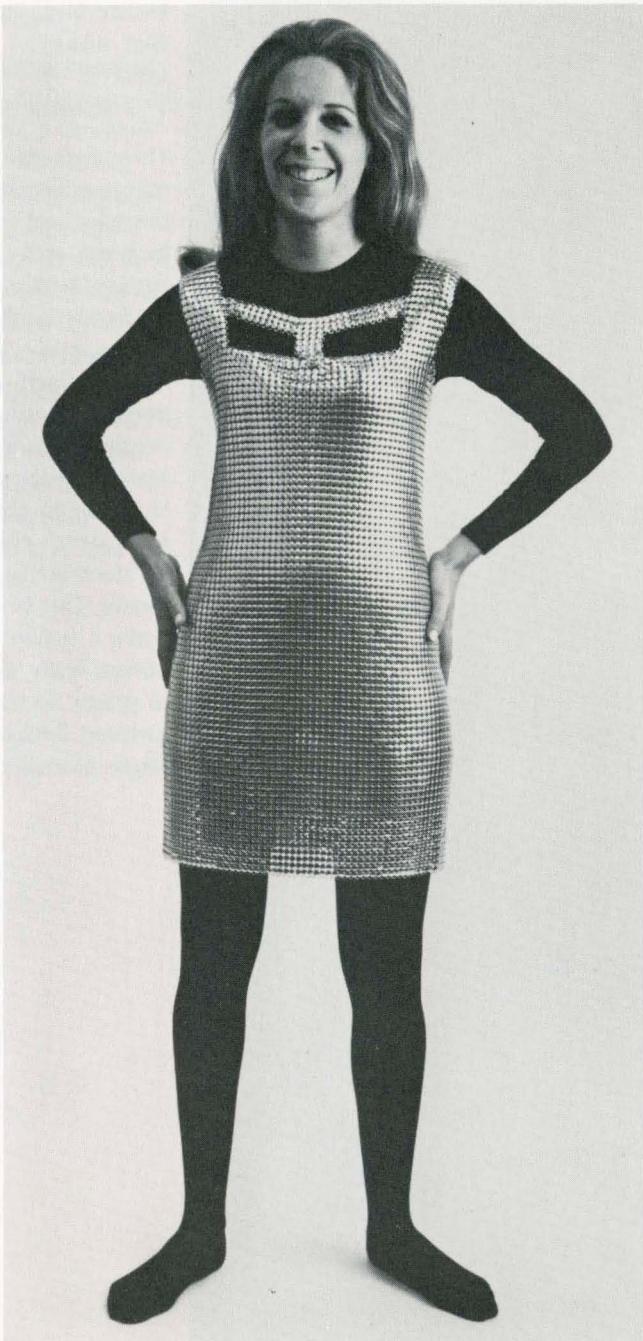
Dress, linked leather and metal. Designed by Paco Rabanne.



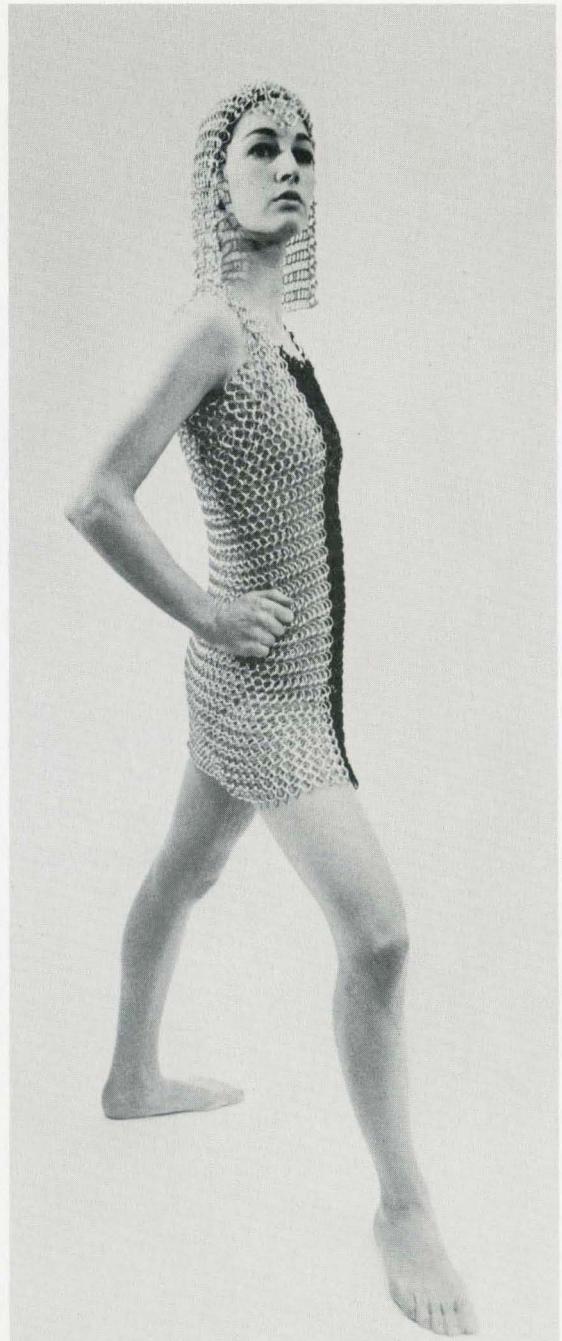
Collar, aluminum. Emmy Van Leersum and Gijs Bakkar.

EMMY VAN LEERSUM
GIJS BAKKER
*Utrecht,
The Netherlands*

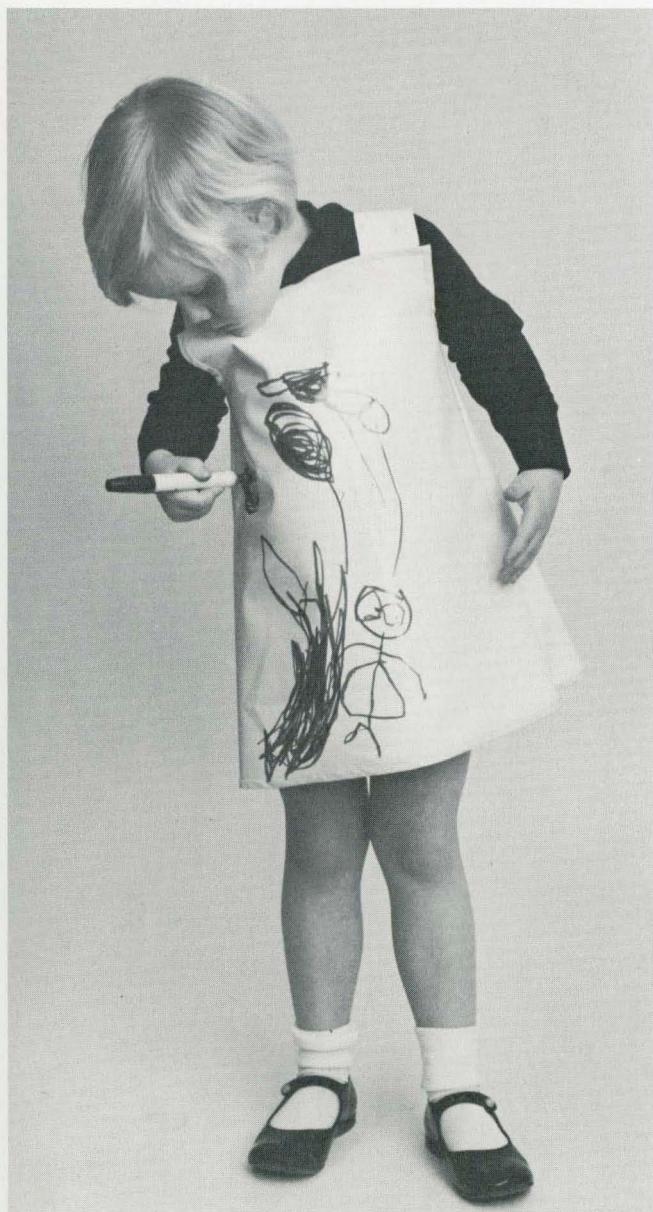
Through experimentation as jewelry designers we are trying to break away from the tradition of jewelry made not for the human body, but as a thing in itself, a decoration. The diverse properties in the materials we use have led us to an absolute form which excludes all decorative elements. Out of this has come a fusion of the human body, of metal or plastic forms and of garment design into a single aesthetic unity.



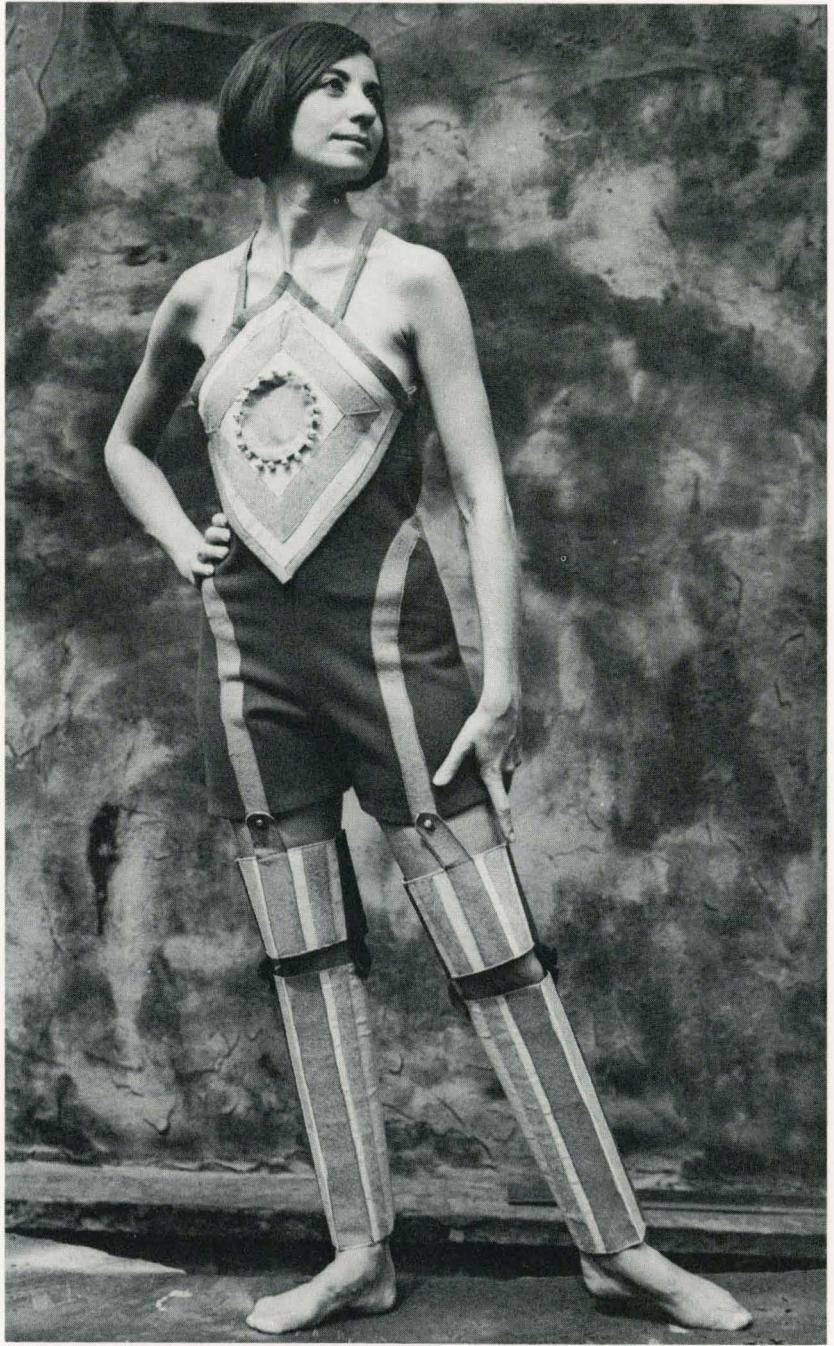
Dress, linked polished mirror finish aluminum.
M. B. Holt, III, New York City.



Dress and hood, 1966, concatenated (linked) aluminum.
Jakobine Hobbs, Syracuse, N. Y.



Child's dress, vinyl surface for drawing. Karin A. Thies, Maplewood, N. J.



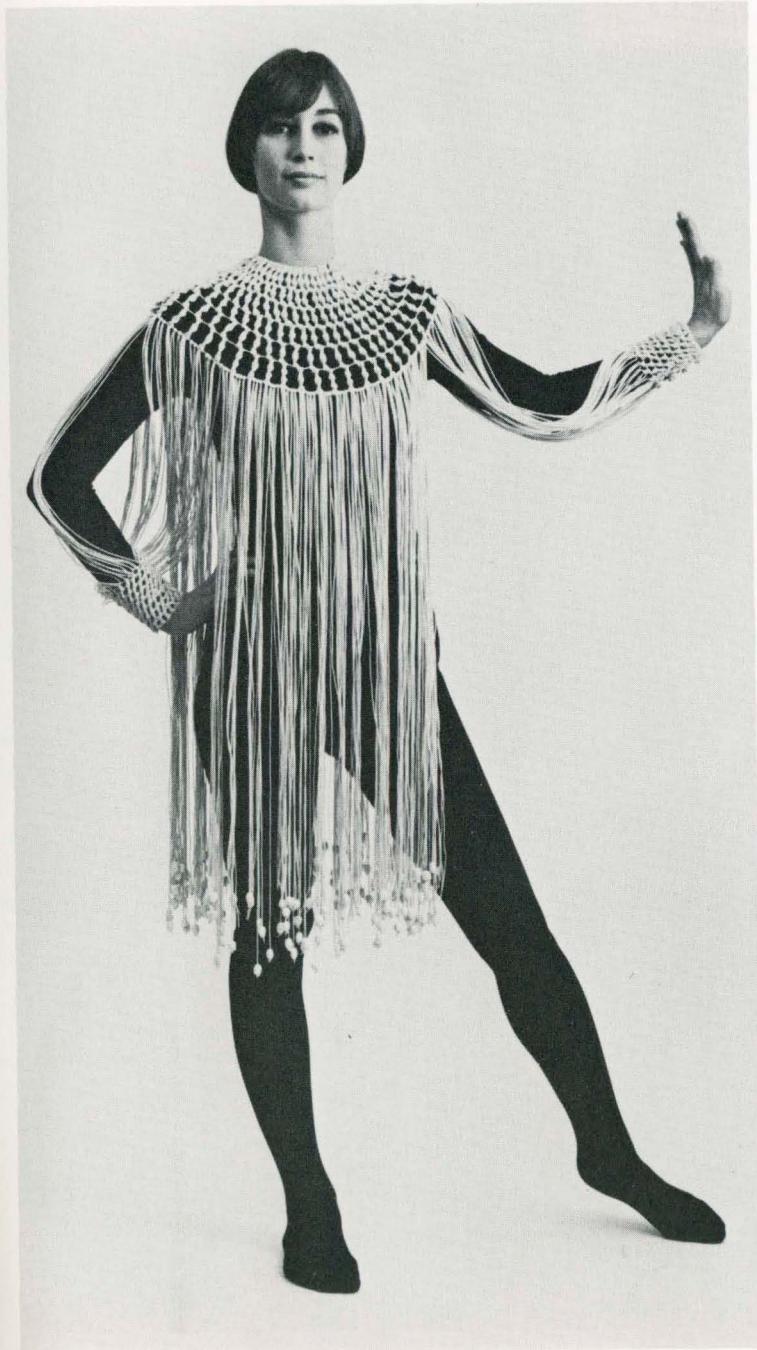
Garment with detachable leg coverings. Gerda Wissler, Lund, Sweden.



Tunic and boots, metallic fabric. Alice Edeling, Amsterdam, The Netherlands.



Dress, cotton. Fabric and dress design, Vuokko Eskolin, Helsinki, Finland.



Dress, fisherman's string and porcelain beads,
macramé (knotting). Louise Todd, Devon, Pa.



Head covering, fisherman's cord and stoneware beads,
macramé (knotting). Louise Todd.

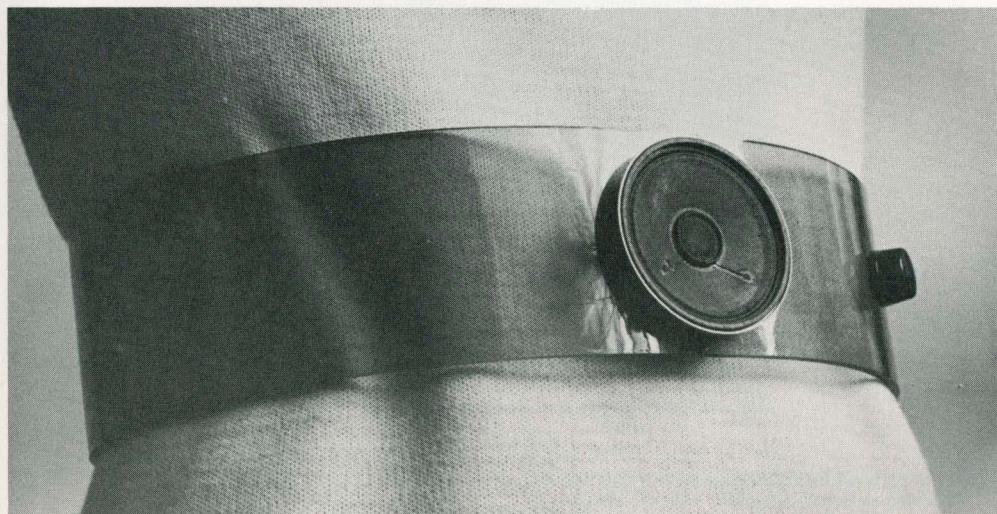
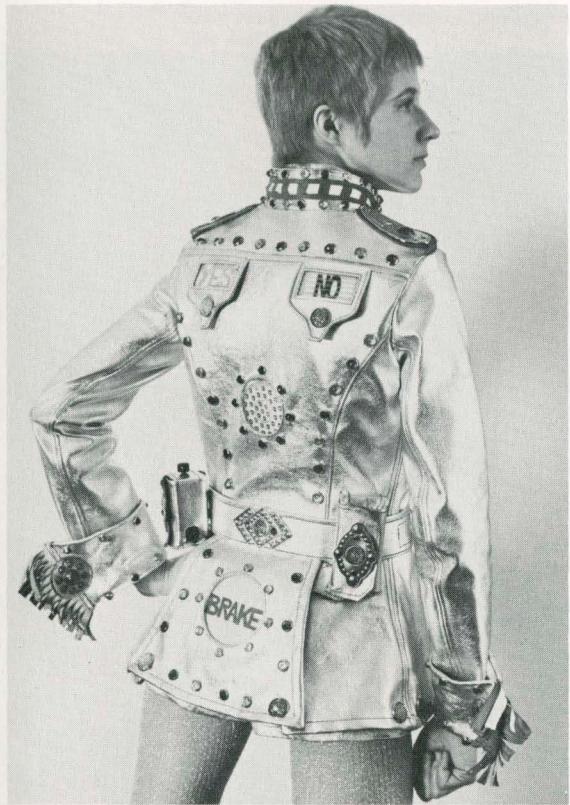


Detail of dress right.



"Movie Dress," leather with illuminated photographs, operated by self-contained power-pack. Dianna Dew.

"Motorcycle Jacket," 1968, leather with silk lining, electroluminescent and incandescent lights operated by self-contained power-pack. Dianna Dew, New York City.

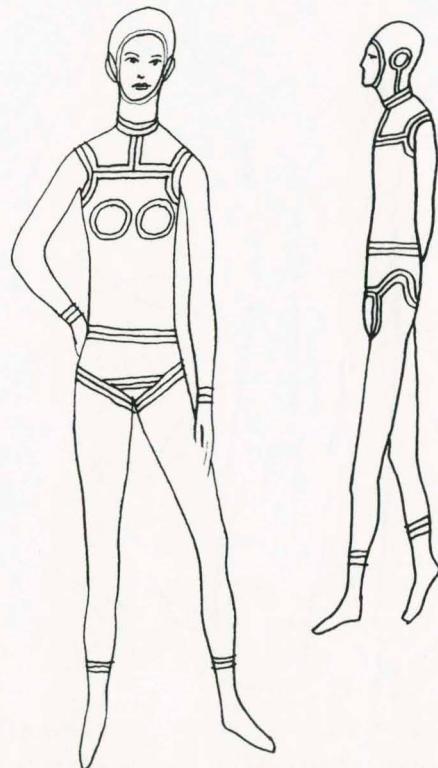


Belt with mounted speaker for alarm and communication, 1968, plastic.
Dianna Dew.

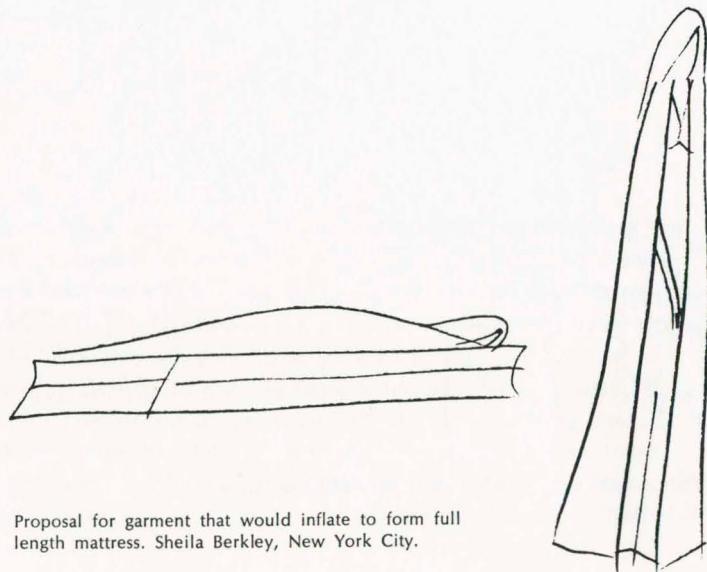


Coat, 1968, plastic strips joined by pivot buttons. Frank Lincoln Viner, New York City.

Proposal for environmental helmet for isolation and meditation. Contains audio-visual units for entertainment and/or communication. Mary Carmen, New York City.

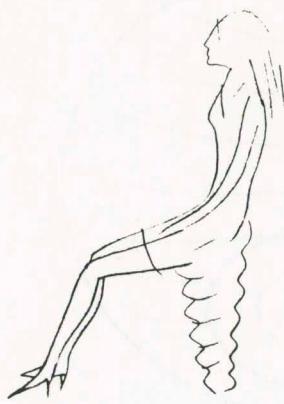


Proposal for suit composed of modular units held together magnetically. Maarten A. van Dreven, The Hague, The Netherlands.

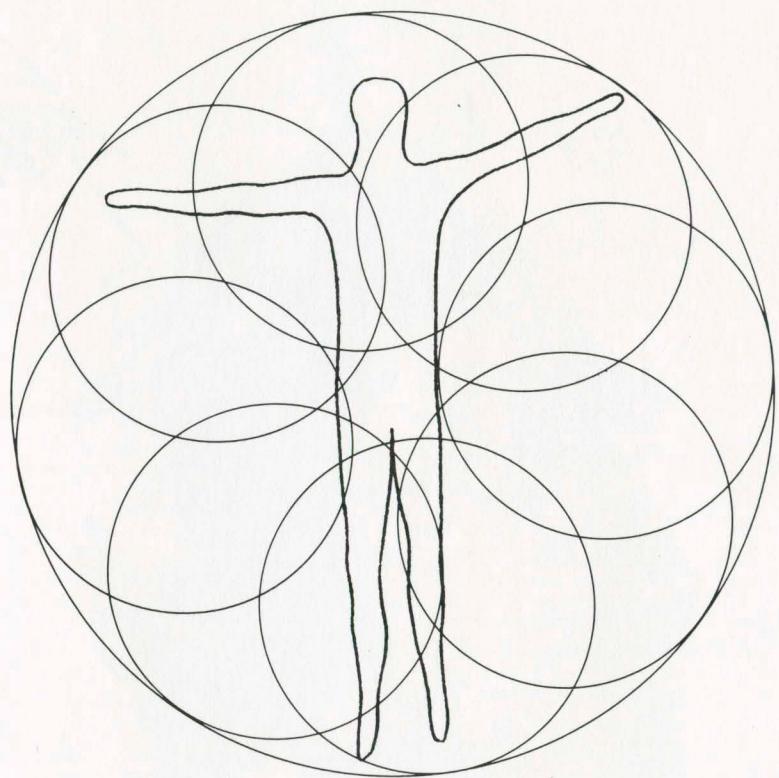


Proposal for garment that would inflate to form full length mattress. Sheila Berkley, New York City.

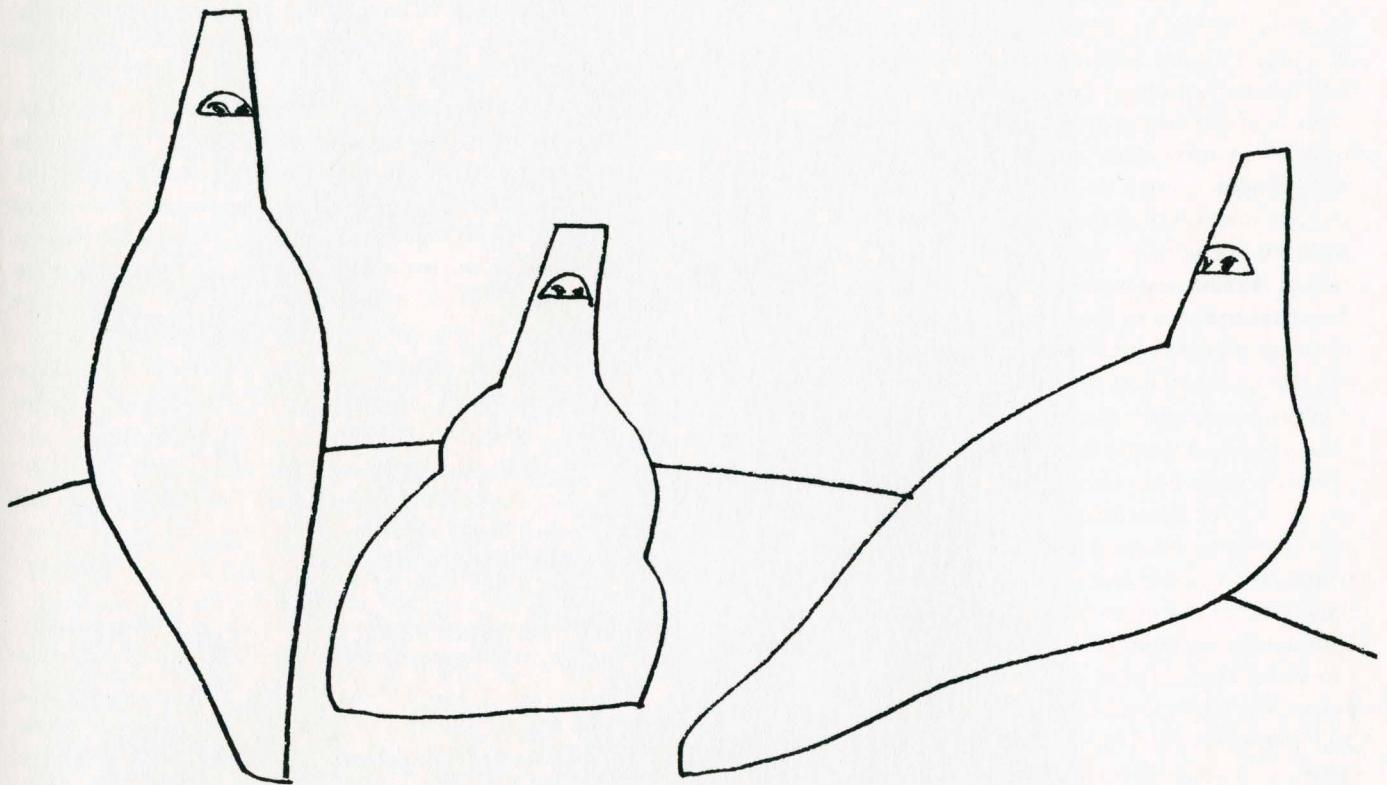
Proposal for garment with inflatable tail to form seat.
Robert Malone.



Proposal for garment which inflates to form combination seat and
table. Robert Malone.



"Body Bubble," 1968, proposal for two-layer vinyl garment
composed of individually inflatable sections. When all sections
are inflated, a large rubber sphere is formed in which the wearer
can roll, bounce and float. Robert Malone, Stamford, Conn.



Environmental Garment-Structure by Less Levine, New York City

Intended to create a totally dialectic personal environmental structure for men and women. Made of extremely light gage nylon mylar laminate, the garment would cover the wearer completely. It would be slightly inflated thereby surrounding the wearer with a pocket of air, the temperature of which would be under his control. The subject should be completely nude in the garment, as some parts of clothing create unnecessary tension in the body. Areas such as the neck band, the belt, the elbows and knees should be completely free from surface friction.

The structure would also be equipped with vibrating devices having two basic functions. The first would be to exercise the subject's body without his having to move. The second would have a therapeutic value, as it would keep the body in a tension free state by massaging areas of the body which might become tense due to sudden anxieties. The garment would have its own miniature computer to sense and immediately alleviate these tensions. The same computer could function as a warning device against people or things which might upset the wearer, and allow him to avoid their presence.

CLOTHING AND ENVIRONMENT

We create by our presence part of the look of the environment we are in, and perhaps we are beginning to be more conscious of this in relation to our use of clothing. We find ourselves in many different surroundings and I think we need a great variety of clothing to satisfy inherent desires in terms of our appearance. In a city, for example, a wholly artificial costume such as one with a power-pack and flashing lights is not a far-fetched idea; it refers to the neon and the electronics of the city surrounding. But we would probably not want to wear this costume in a more idyllic pastoral setting; we would tend rather to take on more of the shape and look of the country. I often wonder whether the urge to do this kind of thing is not only one of vanity, but also has to do with fitting into a scheme of things.

When a costume is designed for an actress, she uses it to create a unity between herself and her role; she joins with it. In our daily lives we also use clothing to change ourselves. We all have functions to perform in society, and during certain periods of the day we wear a costume which relates to the needs and appearances of what we do. But I think one of the most interesting things about us is our constant and wonderful flexibility, our ability to transform ourselves and become different according to time and place. We might even do this several times in one day, and I think it is good for us. One of our greatest gifts is our power of transcendence and change, and denied this privilege I think we would find life a little dull. The chance of seeing someone in different guises, in different facets, the kind of cubistic self, gives us a richer knowledge of the person we confront.

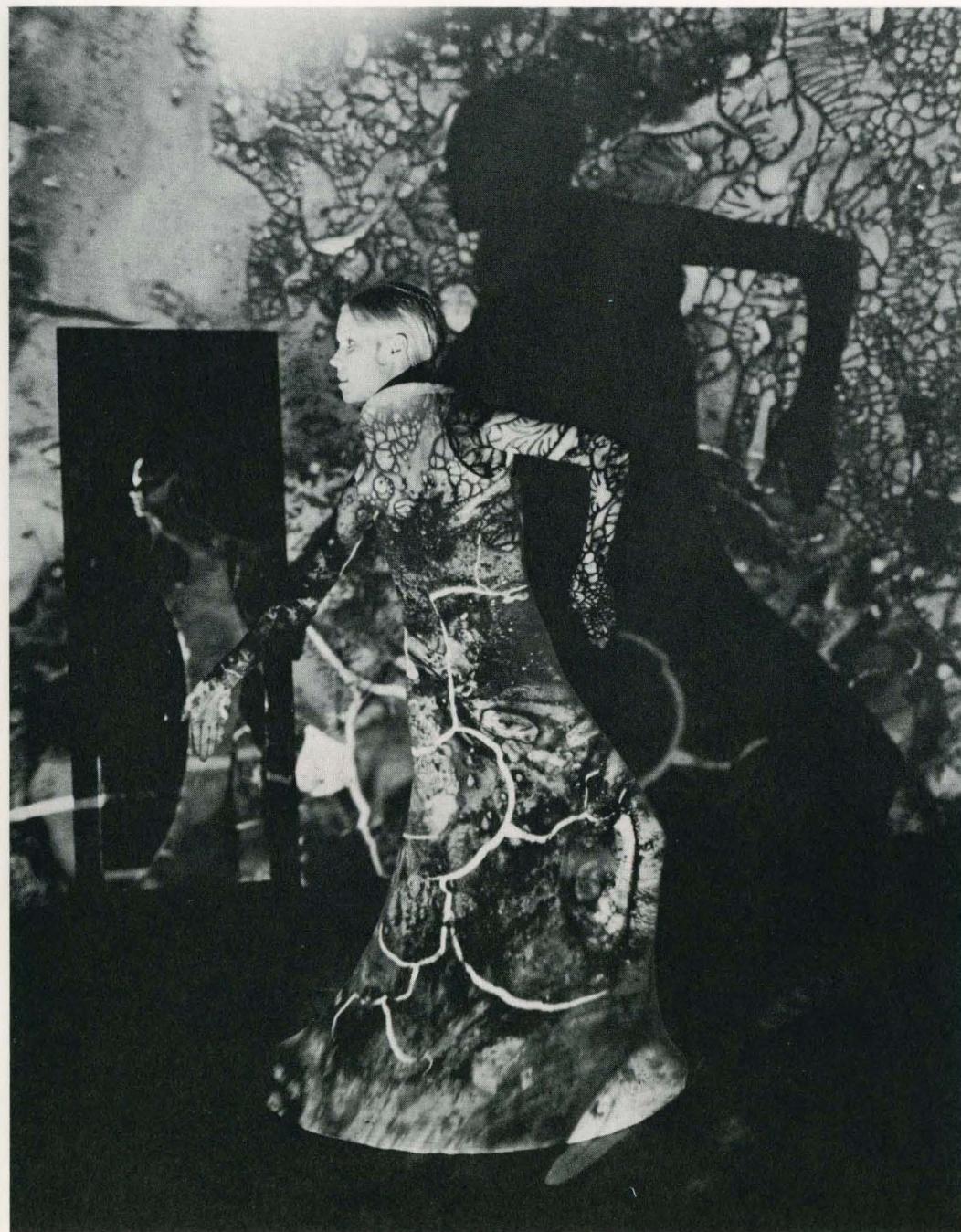
I don't think we as a society take full advantage yet of all the sources for stimulating and imaginative costume provided by the great variation in ourselves, and our surroundings. Change in costuming derives a great deal from the sociodynamics of the period, and I think a new social thinking is indicated by the desire, particularly on the part of young people, to experience an environment by moving in the midst of beating sound and shifting lights, colors and shapes. We no longer trust any of the senses in isolation; we want as animals to combine all our senses to ver-

ify experience. It was the theory of evolution which related us to the animals and so gave us back to the universe; the theory of relativity has placed us in space, as it were, and made us part of a constantly turning and changing orbit. We have to learn to join with all this, and certainly it will reflect in our modes of dress.

I became interested in this process very early; I was interested in the happening of a total stage "canvas," rather than the domination of a single figure in dance action. When one begins to think in these terms, the sound and the lighted space the dancer moves through become as much a part of the expression as he, because he and it are joined. And the costume, too, not only suits the dance but also must be a terse contribution to the environment; not just a decoration but a functioning part of it. I think the youngster in the dance hall seeks the same kind of union with his environment; I think he likes the anonymity. If we select clothing with reference to the orbit in which we move, however, our individuality is still expressed by the fact of our choice. What we choose to wear and how we make our selection will be different, just as our bodies and minds are.

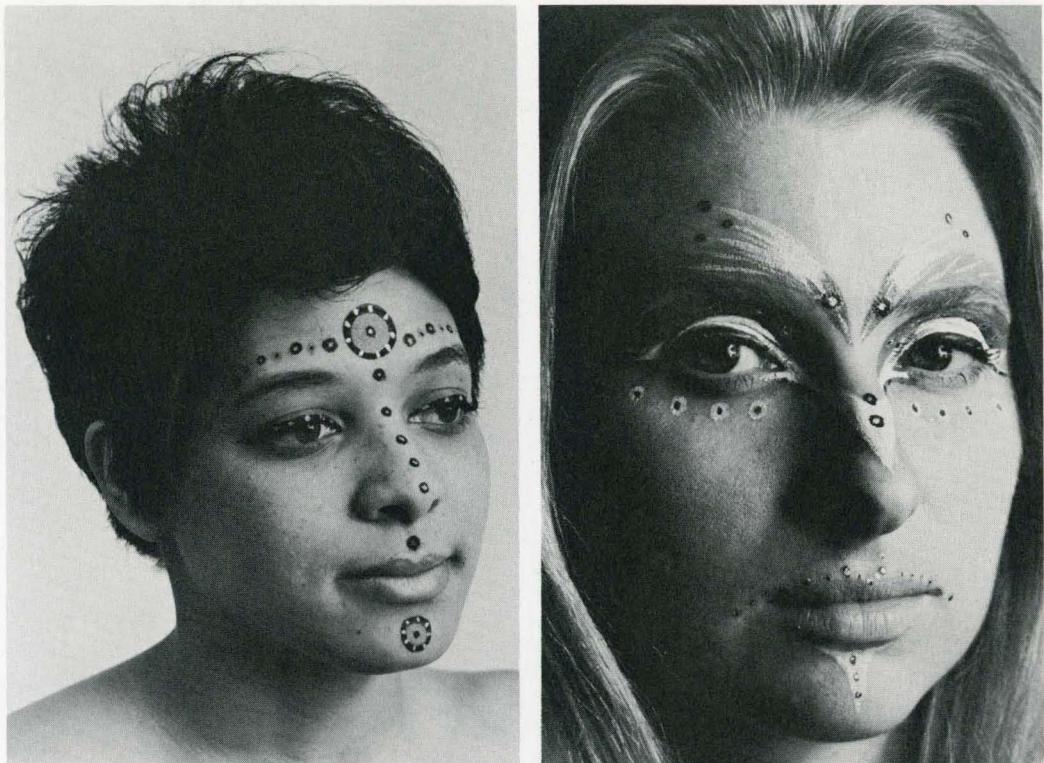
What we wear then should contribute to the total environment. By environment I mean not only a particular kind of space, but also a situation in which our activity is part of the reason for our being there. And since hopefully we are there by choice, the environment becomes part of our spirit and our will and in turn enhances us; it's an inter-stimulative, inter-related affair. It's highly idealistic of course. But then, we are idealists aren't we?

Alwin Nikolais, Director, Henry Street Playhouse
and Alwin Nikolais Dance Company,
New York City



Environment, stretch fabric and multiple projections. Alwin Nikolais,
New York City.

Cosmetic painting. Tom Huffman, New York City.



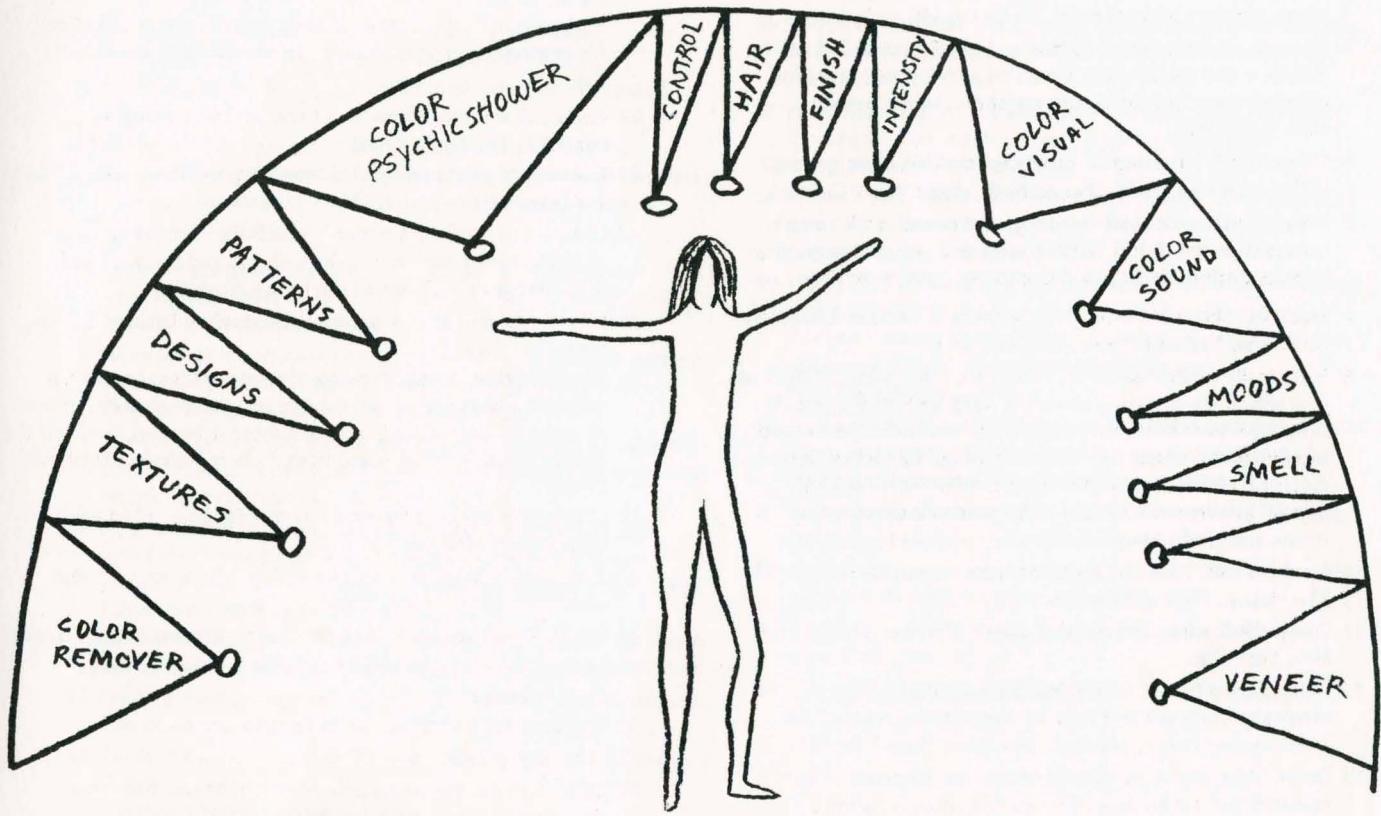
THE SKIN:
Nature's Body Covering

Nature has provided man with a fascinating covering for his body, one which is functional, versatile and attractive. Despite the uniqueness of this covering, called skin, it is not quite perfect. Man's ingenuity continues to improve on it, and one may predict a far greater control over its health and appearance in the future.

As skin ages, its aesthetic appeal is diminished along with its resiliency and tautness. Man has devised techniques to re-establish the youthful look of skin; he employs mechanical, chemical and physical agents to improve the function and appearance of the aging skin. Major advances in understanding the basic mechanism of aging will permit the employment of approaches to slow down its rate.

Man's scientific achievements afford him the opportunity to prevent or reverse many of the undesirable effects on his skin of excessive exposure to the sun. In the future, selective sun screening agents may be available; some may permit only tanning while others may inhibit all the sun's rays. Man may even be able to control skin pigmentation independent of the sun, increasing or decreasing his skin color at will, and thereby affording him great cosmetic variety. Improvements in hair coloring agents, both internal and topical, will also increase man's cosmetic versatility. The control of hair pigment from within may be advanced if safer effective drugs are developed. The replacement of lost hair may be readily accomplished with the advances of synthetic hormones and/or anti-hormones. It is difficult to predict what changes in our concepts of clothing and physical enhancement will occur as a result of man's greater knowledge and control of the appearance of nature's body covering, but surely they will be significant.

Hillard H. Pearlstein, M.D., Orentreich Medical Group, New York City



THE COLORTORIUM by Dolores Elbert, New York City

A total-environment coloring room to give man the freedom to choose the color or colors he'd like to be according to his mood. The room would be controlled by push buttons, with dials to adjust the spray of colors as to tint, texture and pattern. Skin, hair and eye color could be changed, the only limitation being in the eye or imagination of the person at the controls. There would be a screen upon which one could observe one's self, chameleon-like, in a variety of new tones and shades. The room would also contain sound equipment and possibly odor buttons for complementing the colors chosen. The colortorium could be experienced either alone or with another person. This room would serve to allow one to use the psychological effects of colors, along with sounds, to alter or strengthen his many moods, to cheer him up, make him romantic, spur his ambition, soften his anger or give him peace.

CATALOG

- 1 Drawing of proposed garment that would inflate to form full length mattress. Sheila Berkley, New York City.
- 2 Dresses, aluminum (photographs). Francois and Bernard Baschet and X. de la Salle for William Klein and Delpire Productions, used for "Qui Etes-Vous Polly Magoo?", a film satire on the fashion world.
- 3 Plural dress, 1967, silk. James Lee Byars, New York City.
- 4 Man's garment (photograph). Pierre Cardin, Paris, France.
- 5 Drawing of proposed headpiece. Environmental helmet for isolation and meditation. Contains audio-visual units for entertainment and/or communication. Mary Carmen, New York City.
- 6 "Super-Bod," drawing of proposed molded basic garment with which one could change body shape. Mary Carmen.
- 7 Layered ensemble: cashmere legs and funnel neck sweater, canvas cape and hood, leather tunic and pants. Designed by Bonnie Cashin for Sills and Company, New York City.
- 8 Stadium robe, plaid mohair, drawstring at bottom. Designed by Bonnie Cashin for Sills and Company.
- 9 Electrically heated garment, 1968. Fabric for mass production into which the electrical circuit is warp knit. Rechargeable silver cadmium batteries contained in necklace. Developed by Alphabet Designs Inc. Costume design by Vickey Cooper. Electrical consultant Mort Heilman. All of New York City. Special battery pack necklace designed and executed by Arline Fisch, San Diego, Calif.
- 10 Modular suit, 1968 (drawing). Maarten A. van Dreven, The Hague, The Netherlands.
- 11 Dress, 1968, sheet and molded plastic. Rachael Chodorov, New York City.
- 12 "Motorcycle Jacket," 1968, leather with silk lining, electroluminescent and incandescent lights operated by self-contained power-pack. Dianna Dew, New York City.
- 13 Dress, 1968, with vinyl tubing of various diameters in which colored liquid is circulated by a self-contained pump. Dianna Dew.
- 14 Belt with mounted speaker for alarm and communication, 1968, plastic. Dianna Dew.
- 15 "Colortorium," 1968, drawing of proposed body painting chamber. Dolores Elbert, New York City.
- 16 Dress, metallic fabric (photograph). Alice Edeling, Amsterdam, The Netherlands.
- 17 Topless bathing suit, 1964 (photograph). Rudi Gernreich.
- 18 "Basic Black," film directed by Bill Claxton, New York. Costumes designed by Rudi Gernreich.
- 19 "Osmosis Helmet," standard army helmet fitted with a four inch vertical "mind vibrating" engine, self-contained power-pack. Farman, New York City.
- 20 Dress and hood, 1966, concatenated (linked) aluminum. Jakobine Hobbs, Syracuse, N. Y. Dress: Courtesy Shelly Corwin, New York City.
- 21 Dress, linked polished mirror finish aluminum. M. B. Holt, III, New York City. Metal fabric contributed by Whiting and Davis, Plainville, Mass. Scabbard and chain, 1968, to hold pair of long nosed pliers for emergency repairs to dress. Irenna Brynner, New York City.
- 22 Collar, aluminum. Emmy Van Leersum and Gijs Bakker, Soestdijk, The Netherlands.
- 23 Drawing of proposed environmental garment-structure, 1968. Les Levine, New York City.
- 24 Drawing of proposed portable wardrobe containing variety of tights, tunics and body paints. Organized by color and interchangeable. Deanna Littell, New York City.
- 25 Gown, silk. Fabric and garment designed by Tzaimes Luksus, New York City.
- 26 "Body Bubble," 1968, drawing of proposed two layer vinyl garment composed of individually inflatable sections. When all sections are inflated, a large sphere is formed in which the wearer can roll, bounce and float. Robert Malone, Stamford, Conn.
- 27 Drawing of proposed garment with inflatable tail to form seat. Robert Malone.
- 27a Drawing of proposed garment which inflates to form seat and table combination. Robert Malone.
- 28 Dress, linked sections of plastic. Paco Rabanne, Paris, France.
- 29 Jacket, pieces of leather and aluminum joined by rivets. Paco Rabanne.
- 30 Coat, leather joined by rivets. Paco Rabanne.
- 31 Sun visor, plastic. Paco Rabanne.
- 32 Dress, fisherman's string and porcelain beads, macramé (knotting). Louise Todd, Devon, Pa.
- 33 Head covering, fisherman's cord and stoneware beads, macramé (knotting). Louise Todd.
- 34 Child's dress, vinyl surface for drawing. Karin A. Thies, Maplewood, N. J.
- 35 Child's dress, vinyl surface for attaching cutouts. Karin A. Thies.
- 36 Washable suit, Dacron polyester. Designed by Ruben Torres for Truman of London.
- 37 Coat, plastic strips joined by pivot buttons. Frank Lincoln Viner, New York City.

- 38 Dress, cotton. Fabric and dress design, Vuokko Eskolin, Helsinki, Finland.
- 39 Fabric, cotton. Vuokko Eskolin.
- 40 Modular garment, 1968. Gerda Wissler, Lund, Sweden.
- 41 Inflatable individual life raft garment, 1964, neoprene, nylon and aluminized mylar, velcro fasteners. National Aeronautics and Space Administration, Manned Spacecraft Center, Houston, Texas.
- 42 Sun bonnet, 1964, neoprene, nylon and aluminized mylar. For protection in space craft reentry. National Aeronautics and Space Administration, Manned Spacecraft Center.
- 43 Experimental space suit, 1964, polypropylene sheeting. Designed for maximum protection against meteorite showers. National Aeronautics and Space Administration, Manned Spacecraft Center.
- 44 Light-weight poncho with hood, can be folded to form sleeping bag cover or tent. United States Army Clothing and Organic Materials Laboratory, Natick, Mass.
- 45 Aircrewman's body armor vest, bulletproof ceramic-fiberglass plate, velcro fastener. United States Army Clothing and Organic Materials Laboratory, Natick, Mass.
- 46 Fire-proximity hood, gloves and overalls, aluminized asbestos cotton. United States Navy Clothing and Textile Research Unit, Natick Laboratories, Natick, Mass.
- 47 Cold-weather pants and buoyant jacket, neoprene-coated nylon shell, nylon fleece lining, foam interlining in jacket. United States Navy Clothing and Textile Research Unit, Natick Laboratories, Natick, Mass.
Cold-weather hood, neoprene-coated nylon with fur lined brim. United States Navy Clothing and Textile Research Unit.
- 48 Fencing mask, wire mesh and leather. Santelli, New York City. Courtesy Herman's Sporting Goods, New York City.
- 49 Football helmet, plastic with foam lining and inner webbing. Wilson Sporting Goods Company, Clifton, N. J. Courtesy Herman's Sporting Goods.
- 50 Football shoulder pads, plastic outer shell, foam and vinyl lining. MacGregor Company, Cincinnati, Ohio. Courtesy Herman's Sporting Goods.
- 51 Football practice pants, canvas with molded and foam plastic pads. MacGregor Company, Cincinnati, Ohio. Courtesy Herman's Sporting Goods.
- 52 Baseball helmet, molded plastic with foam lining. American Baseball Cap, Media, Pa. Courtesy Herman's Sporting Goods.
- 53 Baseball catcher's knee and shinguards, plastic and leather with padding. Spaulding Company. Courtesy Herman's Sporting Goods.
- 54 Diver's electrically heated undergarment, wire imbedded in rubber matrix faced with nylon fabric (photograph).
- 55 Three-piece diver's suit, nylon backed rubber. AMF-Voit, Santa Ana, Calif. Courtesy Richards Aqualung Center, New York City.
Diver's mask and fins, rubber. Aqua-Lung Division of U. S. Divers Company, Santa Ana, Calif. Courtesy Richards Aqualung Center.
- 56 Life preserver vest, plastic, four independent air chambers. Sevylor, France. Courtesy Kayak Corporation of America, Inc., New York City.
- 57 Jump suit, cotton, double zipper entry. Pioneer Parachute Company, Manchester, Conn. Courtesy Parachutes Incorporated, Orange, Mass.
- 58 Cooling suit, lined with network of flexible vinyl tubing to circulate water as a heat transfer fluid. B. Welson and Company, Inc., Hartford, Conn.
- 59 One-piece air-ventilated protective suit, vinyl film, molded plyntron boots sealed in, self-sealing neoprene zipper. For protection against radiation, noxious gases and caustic chemicals. Snyder Manufacturing Company, New Philadelphia, Ohio.
- 60 Foul weather safety clothing: jacket, hood and overalls, nylon mesh and vinyl, high visibility fluorescent safety panels, waterproof. Snyder Manufacturing Company.
- 61 Coat, 1967, inflated vinyl and velvet strips. Nerry Small for New York Fashion Designers, Inc., New York City.
- 62 Cape, wool strips applied to base fabric with heat sensitive adhesive. Martha Kingsbury, Berkeley, Calif.
- 63 Cosmetic painting, 1968 (photograph). Tom Huffman, New York City.
- 64 Cosmetic painting, 1968. Peter Max, New York City.

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