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Barbara Grimaldi
Assistant Director
Public Relations
New School for Social Research
66 W 12 St, NYC 10011
(212) 741-5668
Feb. 24, 1976

Sally,

Enclosed are invitations and programs from each of the Parsons Fashion Critics Awards Shows that have taken place since 1972, when they were begun on the occasion of the School's Diamond Jubilee.

Also enclosed is a Parsons catalog, some invitations to the 1976 show -- I think all of these will help you get a better idea of the School and of the event.

Will have the press release ready shortly and will definitely get it to you before we send it out. Will also brief you on the outcome of the meeting set for this coming Tuesday, March 2 -- the one I spoke to you about and had hoped Patty Matson would attend.

If there is anything else you need or if you have any questions, please call at any time. If you can't reach me here at the office, call me at home at 212-MU4-7238.

Sincerely,

Barbara



P.S.

*Parsons, by the way,
is an affiliate of
The New School - thus the stationery!*



**PARSONS
SCHOOL OF DESIGN
CORDIALLY INVITES YOU TO ATTEND
A FASHION SHOW AND SUPPER DANCE
MARKING ITS DIAMOND JUBILEE
AND THE ESTABLISHMENT OF THE ADAM L. GIMBEL DESIGN LIBRARY**

Allan R. Johnson, Chairman of the Board
Gordon Franklin, President
Saks Fifth Avenue

will receive Parsons Diamond Jubilee Awards

Mrs. Adam L. Gimbel, Honored Guest.

Thursday 27 April 1972

7:30 pm Fashion Show, Alice Tully Hall, Lincoln Center
10 pm Supper Dance, Hotel Pierre
New York City



IN ADDITION TO OUR ANNUAL STUDENT COLLECTION WE ARE PROUD TO PRESENT

\$150 per person
\$1,500 per table of ten
R.S.V.P.
Black Tie

DESIGNS CREATED ESPECIALLY FOR THIS EVENT BY THIRTY-ONE OUTSTANDING ALUMNI

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Ronald Amey
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Tom Brigance
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Parsons School of Design
A division of The New School
66 West 12 Street
New York City 10011

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**CORDIALLY
INVITES YOU TO
THE ANNUAL
CRITICS AWARDS
SHOW HONORING
RANDOLPH U.
STAMBAUGH**

**PRESIDENT OF
B. ALTMAN
AND COMPANY**

PARSONS
SCHOOL OF
DESIGN

Thursday, 18 April 1974

In addition to

The Plaza, New York City

our annual

Fashion Show, 7:00 pm

student collection

Cocktails, 8:15 pm

we are proud to present

Dinner Dance, 9:00 pm

a retrospective look at

\$150 per person

Donald Brooks' costumes

\$1500 per table for ten

for the stage

Black tie, r.s.v.p.

cinema and television

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No Strings, Diahann Carroll
 The Cardinal, Romy Schneider, Carol Lynley
 Barefoot in the Park, Elizabeth Ashley, Robert Redford
 Fade In Fade Out, Carol Burnett
 Rich Little Rich Girl, Jean Simmons
 Flora The Red Menace, Liza Minelli
 On A Clear Day You Can See Forever, Barbara Harris
 The Carol Channing Television Spectacular
 Star, Julie Andrews
 Promises Promises
 Last of the Red Hot Lovers, Neil Simon
 Darling Lili, Julie Andrews, Rock Hudson
 Baby Wanna Kiss, Joanne Woodward, Paul Newman
 Night Watch, Joan Hackett
 Minnies Boys, Shelly Winters
 Holiday
 Good News, Alice Faye, John Payne
 Mia Farrow Television Special
 Irene, Jane Powell
 Terminal Man (*Movie Version*), Joan Hackett

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SHOW
HONORING
RANDOLPH U.
STAMBAUGH
18 APRIL 1974
THE PLAZA
NEWYORK

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PARSONS SCHOOL OF DESIGN

Parsons School of Design is one of the nation's foremost colleges of the Fine and Applied Arts. It was founded in 1896 by William Merritt Chase, a leading American painter and educator. The School was initially devoted to the education of sculptors and painters and was known as the Chase School. Later it became the New York School of Fine and Applied Arts, and in 1941 it was renamed to honor Frank Alvah Parsons, a longtime faculty member and president who profoundly influenced the Institution's development.

In February of 1970, Parsons affiliated with the New School for Social Research, one of the country's most progressive universities.

Today, Parsons has an enrollment of approximately 700 students, a 145-member faculty and about 10,000 alumni. Its student body comes from thirty-eight states and twenty-eight foreign countries.

With the foremost Fashion Design Department in the world, Parsons, through its alumni and faculty, has been a major force in the movement that has shifted the international fashion capital from Paris to New York. The Department's sensitivity to the needs of Seventh Avenue has resulted in an ever-increasing number of superbly prepared graduates whose work is the life blood of the garment industry.

RANDOLPH U. STAMBAUGH

Randolph U. Stambaugh, President of B. Altman and Company, has devoted his entire professional career to Altman's. Joining the Altman staff after his graduation from Columbia University, Mr. Stambaugh moved up through the ranks, was appointed General Merchandise Manager and Vice-President in 1961, and President in 1969.

Under his leadership, B. Altman and Company has moved quietly into the fashion forefront. Never losing sight of the Altman approach, characterized by a low profile and concentration on quality, service and integrity, Mr. Stambaugh and his associates have been creating a livelier, more exciting up-to-the-minute character throughout the store. The old and the new are being melded in a retailing approach that has the dignity, vitality, and quality associated with the Altman label.

As Mr. Stambaugh recently stated: "Altman's greatest asset is the confidence our customers have in the store. We build on that base." It would be difficult to find a more solid foundation.

DONALD BROOKS

Throughout his brilliant career as one of America's leading fashion designers, Donald Brooks has also created costumes for the theatre, film and television. Liza Minelli, Julie Andrews, Diahann Carroll, Barbra Streisand, Ethel Merman, Joanne Woodward, Carol Channing, Robert Redford, Elizabeth Ashley and Mia Farrow are among the stars for whom Brooks has designed costumes over the past fourteen years. He was awarded The New York Drama Critics Award in 1963 for "No Strings," starring Diahann Carroll, and Academy Award Nominations for his costumes for "The Cardinal," "Star," and "Darling Lili."

He has designed costumes for twenty-nine theatrical productions, including such memorable hits as "Barefoot In The Park," "On A Clear Day You Can See Forever," "Promises, Promises," "Fade Out Fade In," "Irene" and the forthcoming "Good News." The number of individual costumes Donald Brooks has designed runs far into the thousands. For Julie Andrews' role as Gertrude Lawrence in the film "Star," he designed well over 3000 costumes.

As this retrospective began to take shape, no one was more astonished by the volume of work than Donald Brooks himself. He has always viewed his designs for the theatre as a delightful hobby.

TODAY'S FASHION SHOW

Parsons School of Design presents a collection of clothes designed and executed in its entirety by students, working under the guidance of leading American designers.

From scores of design sketches (croquis) which each student creates, the best are selected for conversion into three-dimensional forms, then into flat patterns and finally, for execution in fabric, on professional models.

Garments included in today's fashion show represent only a portion of nearly 150 original designs made during the school year. The ones to be shown were selected several weeks ago by a Jury of Selection, composed of people active in the fashion industry; designers, writers, editors, fabric and garment manufacturers. Professional designers who served during the past year as critics for many categories of garment problems will, tonight, present Gold and Silver Thimbles, symbols of design excellence, to the students who created the best design in each category. Each honoree was selected by the designer who served as critic for each garment problem.

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**PARSONS
SCHOOL OF DESIGN
ANNUAL
FASHION AWARDS SHOW
STUDENT COLLECTION**

- E Black voile & jersey: Candice Brearley
Beach dress & tanksuit: Jon Calcagno
Two-piece red chiffon dress: O. J. Choi
Black chiffon & crepe gown: O. J. Choi
Three-piece wool tweed suit: Jo-Ann Corse
Apricot jersey dress: Jo-Ann Corse
Black & white stripe cotton dress: Toby Davidson
Red linen dress: Mary Louise Dieringer
Sweater & jumpsuit: Ne Omi Evans
- 4 Black & silver silhouettes: Ne Omi Evans
Cardigan & shantung shirtdress: Christyne Forti
Seafoam halter dress: Christyne Forti
Sequined coat & wool crepe gown: Christyne Forti
- I Tweed knit sweatersuit: Alice Grennon
White crepe & black jet gown: Alice Grennon
Mohair coat & suede pants: Leslie George
Brown chiffon & feather jacket: Leslie George
- 2 Shades of brown suede & cashmere: Anne Hall
- D Matte jersey dress with rope halter: Anne Hall
- A Matte jersey gown: Anne Hall
Turquoise georgette dress: Claudia Hall
Black chiffon with sequin bands: Claudia Hall
Pleated cover-up & bikini: Shusei Hamamoto
Terry jumpsuit & caftan jacket: Louise Hubbard
Terry cover-up & turquoise swimsuit: Theresa Ingulli
- G Pleated halter dress & chiffon scarf: Migo Kozera
Black chiffon & lace gown: Migo Kozera
Grey suede jacket & angora dress: Lyle Lawson
Leather jacket, tweed pants & sweater: Jean Leu
Harem pajamas: Gary Lisz
- 1 Polkadot cover-up & bathing suit: Angel Maldonado
Tobacco-colored poplin rainsuit: Donna Manchester
- 3 F Pleated skirt & knit-trimmed jacket: Donna Manchester
Gunmetal matte jersey & sequins: Donna Manchester
- C Grey georgette pajamas: Rozann Marsi
Turquoise swimsuit & cover-up: Karen McKernan
White gabardine & knit bathing suit: Lourdes Morales
Fluted jersey cover-up & swimsuit: Carolyn Myers
Print cover-up & knit bathing suit: Margaret Nagy
- B Ultrasuede pants suit: Richard Ottens
Black velvet & fox trim: Richard Ottens
Linen & boucle knit: Melinda Pawlick
Floral sequin gown: Melinda Pawlick
Crepe print ensemble: Susan Refsnes
- H Greige chiffon gown: Gregory Salvata
Black jersey swimsuit & skirt: Susan Shacter
Wool herringbone suit: Thomas Sheme
Patchwork sequin gown: Thomas Sheme
Pleated chiffon dress: Robert Tonner
Grey poplin rainsuit: Debi Tunison
Leather jacket, sweater & pants: Debi Tunison
Black chiffon & sequin stripe blouse: Debi Tunison
Ultrasuede coatdress: Sharon Weaver
Tuxedo collar coat & angora dress: Sharon Weaver
Grey silk jersey dress: Stephanie Woods

AMERICAN DESIGNER AWARDS

- | | |
|---------------------|------------------|
| A Donald Brooks | Anne Hall |
| B Joseph Costantino | Richard Ottens |
| Eleanor Fishman | Candice Brearley |
| Meredith Gladstone | Leslie Holzman |
| C Stan Herman | Rozann Marsi |
| D Chuck Howard | Anne Hall |
| E Kasper | Candice Brearley |
| F Calvin Klein | Donna Manchester |
| G Shannon Rodgers | Migo Kozera |
| H Dominic Rompollo | Gregory Salvata |
| I Chester Weinberg | Alice Grennon |

J. C. PENNEY CO., SPECIAL AWARDS

Awards for outstanding creativity are made annually to graduating students under a grant established eight years ago by J. C. Penney Company. The Student-of-the-Year Award is made to the individual who has demonstrated greatest creativity in finished garments and a workbook. Judging was by a committee composed of designers, editors and retailers. The Student-of-the-Year is:

Donna Manchester

Other award winners, selected by the same judges for having produced the most original designs in four categories, are:

- | | |
|--------------------------|------------------|
| 1. For active sportswear | Angel Maldonado |
| 2. For sportswear | Anne Hall |
| 3. For ensemble | Donna Manchester |
| 4. For evening | Ne Omi Evans |

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 Program Design, Cipe Pineles Burtin

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AFFILIATED WITH THE NEW SCHOOL
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NEW YORK, NEW YORK 10011**

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Parsons
School of Design
cordially invites you to the annual
Fashion Critics Awards Show
and Dinner Dance

honoring
Stanley J. Goodman
Chairman
The May Department Stores Company

Monday, April 21, 1975
The New York Hilton

Cocktails 6:00 P.M.
Fashion Show 7:00 P.M.
Dinner Dance 8:30 P.M.

Black tie
\$150 per person
\$1500 per table of ten

The Fashion Critics Program at Parsons

For almost half a century, Parsons School of Design has been the preeminent American institution in the field of fashion education. A majority of the nation's foremost fashion designers and about one-half of all professionals in the field are Parsons alumni.

This year fifteen of the country's foremost fashion designers, most of them Parsons alumni, will regularly visit Parsons to participate in a unique activity which, in large measure, contributes to the institution's unparalleled achievements in fashion education.

That activity is called the Critics Program. Its function is to offer Parsons' second and third-year students the rare opportunity to submit their work to the critical scrutiny of leading designers. The response of the designer-critics represents for these undergraduates a significant part of their training. The professional's criticism or approval, the helpful suggestion that modifies concept or shape or color—these become signposts that provide the student with the insights and sophistication of a full-fledged professional designer.

At the April 21st Critics Awards Show, you will have the opportunity to observe the results of this unique educational program.

1975 Critics

Adri

Donald Brooks

Erika Elias

Ellie Fishman

Stan Herman

Donna Karan

Kasper

Calvin Klein

Anthony Muto

Leo Narducci

Shannon Rodgers

Bill Smith

Ann Webster

Chester Weinberg

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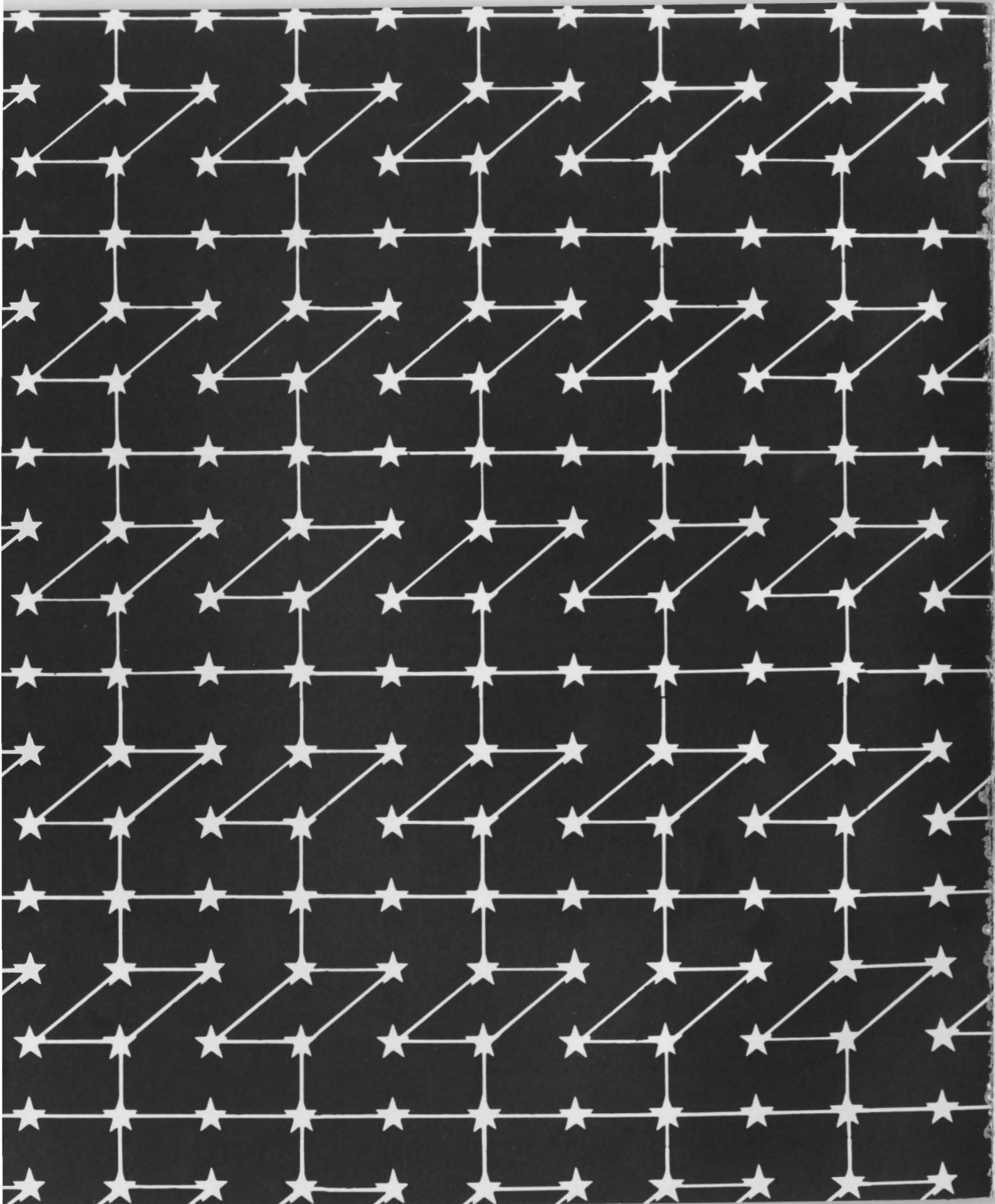
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Parsons School of Design





PARSONS SCHOOL OF DESIGN

affiliated with The New School



Portfolio & Catalog

Introduction

Introduction

This portfolio and catalog has two aims; to describe the curriculum of Parsons School of Design and to tell its readers about the kind of place Parsons is. It also sketches the quality of student life at our campus in Greenwich Village, part of the larger campus complex of The New School, our parent university. Additionally, the student work we have reproduced here demonstrates vividly the results achieved by the programs we describe.

The illustrated pages of this catalog contain a cross-section of student projects from freshman through senior year in all of our departments and, while we recognize that they cannot capture the excitement of being here, the electricity of our annual student exhibit, or the glamour of our fashion show, they do tell a story that we believe to be of the utmost importance. The measure of a school of the arts is, after all, the visual production of its students.

Parsons School of Design functions at the very center of the international world of art and design. The reader of this publication will find that Parsons' faculty includes a startling number of its giants. To gain the most from contact with these great professionals and from the ambiance they do so much to create at the college, a student must share with us a commitment to professionalism in the arts as a way of life.

Yet the student should also know that the most important task we have set ourselves is that of helping to develop values based on a belief in the necessity of the arts. To do this we must teach skills and relate them to the ideals that form the most laudable features of our culture. We hope, if you are reading this book with the thought of joining us, that you will contribute your own enthusiasm to ours and take a long step with us towards a new and fulfilling prospect.

David C. Levy, Dean

A "logotype" or corporate identity symbol, designed by a junior student in Communication Design, enlarges to a powerful and compelling image.

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Parsons School of Design is an institution of higher education holding an absolute charter from the Board of Regents of the State of New York. Parsons is an accredited member of the Middle States Association of Colleges and Secondary Schools and the National Association of Schools of Art.

**Divisions
of the
New School
for
Social
Research**

Affiliated Institution

Parsons School of Design

Bachelor of Fine Arts (BFA)
Certificate Programs &
Associate in Applied Science (AAS)
Department of Communication Design
Department of Environmental Design
Department of Fashion Design
Department of Fine Arts
Department of Illustration
Concentration in Art Education
Concentration in Photography
Concentration in Crafts

Major Divisions

Adult Division

Division of Humanities
Division of Social Sciences
Human Relations Work-Study Center
The Language Center
Creative and Performing Arts
Institute for Retired Professionals
Auxiliary Activities
New School Art Center
Conference on Wall Street and the Economy
New School Concerts
"The School Bulletin" (Monthly Bulletin)

The Graduate Faculty

Master of Arts (M.A.), Doctor of Philosophy (Ph.D.),
and Doctor of Social Science (D.S.Sc.)

Programs in:

Anthropology	Political Science
Economics	Psychology
Philosophy	Sociology

Master of Arts in Liberal Studies Program

Auxiliary Activities
"Social Research" (Quarterly Journal)
Specialized Research Programs
Inter-University Consortium in Perception
Post-Doctoral Programs

Center for New York City Affairs

Master of Arts Program in Urban Affairs and Policy Analysis
Master of Arts Program in Human Resources
Continuing Education Program in Urban Affairs

Auxiliary Activities
Research Program
"City Almanac" (Bi-monthly publication)

The Senior College

Bachelor of Arts Program
Freshman Year Program for High School Seniors
The New School for Social Research
Main Center
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New York, New York 10011
Telephone 212/741-5600
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an affiliate of The New School
66 Fifth Avenue
New York, New York 10011
Telephone 212/741-8910

Parsons School of Design A Definition

The simplest way to describe Parsons School of Design is to call it an art school and most people are willing to accept this casual definition. But Parsons is not merely a school of art—it is one of the few colleges in this country that directs its energies solely to the education of the talented young people who in a few years will shape our visual world. Parsons' students are drawn from diverse backgrounds; 36 states of the union are represented and 28 foreign countries. Over 20% receive scholarships or other financial aid from the college and all, prior to admission, have met exacting standards of intellectual and artistic excellence, measured through the presentation of academic records and portfolios of work.

Some of our graduates will become painters and sculptors whose art will contribute to our cultural and intellectual life but the majority by far will become designers, those creative professionals who determine how our everyday world will look. They will design the homes and offices in which we live and work, the clothes we wear, the automobiles we drive, our books, magazines, movies and television. Parsons, by helping to form the designer, has a crucial effect upon our lives for our experience would be seriously limited without the designer's touch.

Parsons' impact upon visual America seems at first to be disproportionately great for, while its graduates make up a substantial percentage of the country's artists and designers, it is not a large school. Enrollment is approximately 900 full-time students plus 850 evening students and there are just over 150 faculty members, two thirds of whom are professionals teaching part-time. A brief history of the college may help account for the size of its contribution.

Origins

Parsons was founded 78 years ago, in 1896, by William Merritt Chase, one of America's leading painters and teachers of art at the turn of the century. As may be imagined, the Chase School, as it was first known, was devoted to the education of painters and sculptors and was not notably different from several other institutions that existed at the time—among them the Art Students League and the National Academy of Design. But in 1904, Frank Alvah Parsons of Teacher's College, Columbia University, joined the faculty and his influence on the school and its growth during the next 26 years was profound.

In 1902 the school was incorporated under the name of the New York School of Art and, in 1909 five years after Parsons first came to teach it was reincorporated under the name of the New York School of Art and, in 1909 five years after Parsons first came to teach it was reincorporated as The New York School of Fine and Applied Arts—a name which already reflected the influence of Parsons' thinking. In 1910 he assumed the school's presidency. It is in large measure due to the prophetic philosophy of Frank Alvah Parsons that the college (which today bears his name) occupies its unique position in American higher education.

Concepts

Frank Alvah Parsons was the first American educator to see a direct relationship between the education of the visual artist and the world of industry. Under his leadership, The New York School of Fine and Applied Arts initiated courses in Interior Architecture and Decoration, Fashion Design and Advertising Art. Parsons saw in our emerging industrial society the components for a new art in America and at the same time, a visual potential not previously accessible to American industry. In 1915 he

wrote, "Industry is this nation's life, art is the quality of beauty in expression, and industrial art is the cornerstone of our national art."

In his thinking and in the courses begun under him at the school, Parsons anticipated by almost a full decade the concepts that underlay that most prophetic of design schools, Walter Gropius' Bauhaus at Dessau, Germany. There can be no doubt that the effect of the New York School of Fine and Applied Arts, renamed Parsons School of Design in 1941, has been decisive in determining the visual direction of our lives.

Parsons and The New School

In the early months of 1970, Parsons' Board of Trustees made one of its most eventful decisions by determining that Parsons would affiliate with The New School for Social Research, one of America's unique universities. Never before had a school of design as distinguished as Parsons linked its strengths to an institution whose outlook was as progressive or whose commitment to the arts as deep as those of The New School.

This affiliation brought to Parsons resources that are unobtainable to most independent schools of art and design. It made possible the broadening of the liberal arts curriculum so that degree candidates are today able to choose among a vast range of courses in the humanities and social sciences which, when appropriate, can be closely related to the specific intellectual needs of the design student.

Physical Facilities

As a result of Parsons' affiliation with The New School, the college chose a new site, in the midst of the university campus. This setting on lower Fifth Avenue is six blocks above Greenwich Village's famous Washington Arch and in the center of the community that has traditionally been the nation's artistic and intellectual hub. It is also a place of historic landmarks and one of New York City's most sought-after residential communities.

After acquiring its two new buildings in the spring of 1972, they were completely renovated so that the fall 1972 term began in studio and laboratory facilities that are among the most modern available at any private college of the visual arts in New York. In addition, many specialized spaces for lectures, seminars, and exhibits are available to the Parsons faculty and students in the other buildings of the university that surround the college.

Major Programs

Parsons School of Design today reflects the philosophies of its founders in its view of the visual arts, its conviction that they are as necessary in our homes, offices or factories as in our expanding museums and galleries. The curricular offerings at Parsons are broad and students entering the college may matriculate for the Bachelor of Fine Arts degree, Professional Certificate or Associate in Applied Science degree. Because of maximum flexibility in course offerings a student can choose a program best suited to his needs.

There are eight areas of specialization—Communication Design, Illustration, Fashion Design, Environmental Design, Fine Arts, Art Education, Crafts and Photography.

Communication Design

This discipline, often called Advertising or Graphic Design, is concerned fundamentally with visual communications. The variety of media available to the communication designer is immense, although almost always two-dimensional. He may work in the advertising or publishing industry or may concentrate on such areas as film and television. Every book, magazine, movie or TV program has passed through the communication designer's hands.

Illustration

Fashion Illustration, General Illustration

This profession is based upon the principles of fine art, of drawing, painting and style. Its purpose is to add a visual dimension to the printed page and, through his images, the illustrator can clarify and explore new ideas in fashion or literature. Often he collaborates with the communication designer in the creation of advertising, editorial art, television and book design. It is not unusual for illustrators to make important contributions to the world of fine art.

Fashion Design

Fashion Design is the creative understanding of design and practicality in dress and the ability to translate this understanding into manufacturing techniques. The fashion designer's sensitivity to the public demand and the marketplace is basic to his function in one of America's major industries. Through the work of the fashion designer and the vast choice made available by the American fashion industry, we have today a unique medium for the expression of individuality through clothes.

Environmental Design

This is an area of study that is concerned with the affect of the man-made environment upon the quality of contemporary life. After the first year, the student may elect one of three fields of concentration within the department: Interior Design, Urban Design or Product Design, or an interdisciplinary combination of major areas. Special programs may be arranged for exceptional students who wish to specialize in related adjunctive areas.

The department of Environmental Design grew out of Parsons' Interior Design program, which is the oldest in the United States. It has been a pioneer in recognizing man's psychological, physical and aesthetic needs as they apply to the spaces in which he lives and works. At the beginning of the century, this recognition and understanding was exemplified by Frank Alvah Parsons' belief that art could be expressed in the necessities as well as the luxuries of life. In recent years a continuation of this approach has led the interior designer, both student and professional, to a broader interest in the human condition. Along with the traditional study of residential and commercial spaces, the designer explores larger problems in the built environments, the planned community, life support systems and the redevelopment of urban spaces. The designer's contributions are increasingly important and the quality of design and production have become a matter of concern. Parsons' Department of Environmental Design has come into being so the broader interests of the contemporary designer can be further explored and developed.

Fine Arts

The popular image of the artist in contemporary society has been a misleading one, associating his work and life, as it does almost exclusively, with both eccentricity and poverty. It is, of course, not to be denied that these two aspects of human experience are very possible for the artist but what is of far more importance (and usually ignored) is the fact of artistic expression as the essential concomitant of a healthy and viable culture.

The artist's statement and understanding of his world has, in many instances, been of far more interest to us than that of his contemporaries in political or commercial life. Most of us know the work of Rembrandt but few can name the business or political leaders of his day. The images of Michelangelo or Leonardo da Vinci are still potent aesthetic forces while the accomplishments of their mighty patrons, Lorenzo de Medici, Francis I of France or Pope Julius II, are known only to historians and scholars.

In short, the great artists of the past can still powerfully affect modern emotions and consciousness while the work of their contemporaries in other walks of life cannot! Thus, the contribution of the Artist to our cultural and intellectual experience is of major importance for he acts, simultaneously, as innovator, critic, recorder and commentator on our progress as a civilization.

Art Education

The student of Art Education must major in one of the professional areas just described. His program will differ from that of the regular BFA candidate only in that he will take 12 credits of course-work in professional education in the place of studio electives and, in his senior year, he will be required to carry eight credits of student teaching. In this way, he may meet the requirements for teacher certification set by the Bureau of Teacher Education and the New York State Department of Education.

Students of Art Education must understand that they will be required to meet the same standards of studio achievements as their classmates who are matriculated for non-teaching degrees or certificates.

Photography

The invention of photography is one of those events that has transformed the modern world. Nowhere is this more evident than in the design professions although the fine arts too, have felt the major impact of this medium. In recent years the photograph has, like the print, been increasingly viewed as a work of art. Responding to a need for photographers who understand their craft in terms of the most modern techniques and who, simultaneously, have developed their aesthetic sensibilities in a thorough understanding of the elements of design and form, the Photography curriculum at Parsons presents an opportunity to study this medium from diverse perspectives and in modern and complete facilities. The student of Photography builds his curriculum on the base of the Communication Design Department. He may relate his work to a variety of commercial areas or choose to move in the direction of an individual aesthetic.

Crafts

The crafts movement in America has gained momentum in recent years, particularly as we have become increasingly aware of the need to use environmental resources more directly. The honesty of craftsmanship and the immediacy of the relationship between the craftsman and his product makes possible a satisfaction and pride of workmanship that, for a moment, our world seemed to be losing.

Beginning with the entering class in the fall of 1976, Parsons will offer, through the department of Fine Arts, programs leading to the BFA in the following three Crafts areas: Fibers, Metals and Ceramics.

Library Facilities

Library resources for students in the visual arts attending Parsons and The New School are located in the newly designed, Adam L. Gimbel Design Library. Content as well as physical set-up are designed to meet the special needs of the Art student.

The book collection comprises approximately 20,000 volumes on architecture, city planning, costume, design, the graphic arts, painting, photography, and sculpture. Open stacks encourage browsing. Over half of the books circulate to students registered for credit and to the faculty. There is a basic core collection that does not leave the library and is permanently on hand for consultation.

A small, choice holding of rare and special books is housed in locked cases—available upon special request. This collection includes the original sketch-books of the fashion designer Claire McCardell (a Parsons alumna) and the Bialo Archive of Ethnic Costume.

The Picture Collection holds over 30,000 mounted plates arranged by subject. It is constantly enlarged and brought up-to-date with new material. These plates may be borrowed for use outside the library and have been found most helpful for student projects.

The library subscribes to over 100 professional periodicals from all over the world. Current periodicals and over 500 international exhibition catalogues which the Library acquires annually, provide information on the latest developments in the visual arts and fashion here and abroad.

Art exhibits on the walls and library displays in the glass cases change monthly. The Librarian, and library staff, all specialists in the visual arts—are available to assist students at all times.

The unique resources of the Adam L. Gimbel Library are complemented by the New School's Raymond Fogelman Library at 65 Fifth Avenue. This facility houses a large collection of books and periodicals in the social sciences and related disciplines—areas covered in the liberal arts courses required for the BFA degree.

Shop Facilities

Shop and technical equipment is available to students for the completion of projects. Shops are staffed by technical personnel who will operate all potentially dangerous equipment unless a waiver of liability is signed and submitted by the student.

College, City and Professions

One of Parsons' greatest assets is its position in the center of New York City, a location that makes it possible for the student to explore a vast range of cultural resources, including eight major museums, countless galleries and continual exhibitions of professional work, in all of the applied arts.

But of most importance, the student in New York comes into contact with the largest, most expert and most knowledgeable community of artists and designers in the world. It is from this community that Parsons draws its faculty, making it possible for the student to study directly under the men and women who are the innovators and leading practitioners of their professions.

Because Parsons is so closely in touch with the fields it serves, it is more conscious than most schools of the need for growth and change.

Not only does our expanding technology make new media available at a quickening pace, enforcing on the designer a constant search for effective means of exploring new tools, but the designer, creating new visual awareness in the public, must meet the increasingly sophisticated demands of his audience.

Thus the faculty and the administration of Parsons School of Design, with the interest and help of a concerned student body, consistently reviews its curriculum so that it can continue to grow—not merely to serve as a laboratory for the students and the professionals who teach them.

Student Council

A student council and its governing executives are elected by a majority of the Student Association each year. The Student Association is made up of all the students enrolled in the full-time programs.

The primary purpose of the Student Council, the governing body of the Student Association is to represent the student viewpoint in School affairs and to act as a liaison between the student body and the Administration.

All situations brought to the Council's attention, either by the students or by the Administration, are explored, provided that such inquiries fall within the scope of the objectives of the Association.

It is the further purpose of this Student Council to promote the welfare of the student body by coordinating extra curricular activities and helping to develop awareness through programs relating to the social and political issues of the day.

Student Life

There are approximately 900 full-time students enrolled at Parsons, divided fairly evenly among the departments of the college. Almost half have had some college background and a little more than half are women. They come from all over the world. The atmosphere is that of a close-knit group, sharing interests, values, and goals in a way peculiar to a small, specialized and creatively oriented college.

The Student Council is officially responsible for student activities and concentrates generally upon programs of sociological, intellectual and professional interest such as films, lectures and exhibitions rather than social activities. For, as can be imagined, the social and leisure-time resources available to the Parsons' student are exceptional in a city that can boast of the best night clubs and restaurants (in any price range) in the world, is the center of the legitimate theatre in America, and offers a nightly choice of orchestra concerts, opera, rock, jazz and chamber music that would dazzle even the most jaded music lover.

During the summer, free concerts are offered in the parks and at the Museum of Modern Art. A ticket to New York's famed "Shakespeare in the Park" can be had free, for no more than the investment of time it takes to stand in line at the Delacorte Theatre.

Parsons has no sports program but in "the city that has everything" one can horseback ride in Central Park, or ice skate at Rockefeller Center, rent a sailboat on City Island or fly kites in the Central Park "Sheepmeadow." Even skiing is readily available in the parks during the winter months. Baseball, football and rugby clubs abound for the more aggressive sportsman.

Some favorite leisure-time activities of Parsons' students include bargain hunting on Orchard Street, an outdoor market in the Eastern European style where major label men's and women's clothes and expensive fabrics are sold for a tiny portion of the "uptown" price; sketching at the South Street Pier; a game of chess in Washington Square Park; museum hunting or touring the historic landmark streets that surround The Parsons/New School campus and, of course, no matter what your interest or budget, there is no city in the world where just plain shopping is as exciting as in New York.

Alumni Association

Membership in Parsons Alumni Association is open to all former students who have completed one full semester in good standing. Graduates and former students are urged to keep the Alumni Office informed of their latest activities and addresses. Chapters of the Alumni Association are to be found in principal cities across the country.

The National Council, governing body of the Alumni Association, consists of twenty one members elected to three-year terms by the alumni-at-large and a student representative who serves for one year following graduation and has been an officer of the Student Council during his senior year.

There are eleven chapters, of which the New York Chapter is the most active. It offers a one-year gift membership to all members of the graduating class residing in the greater New York area.

Annual Exhibition and Fashion Show

An annual exhibition of the work of all departments is held each year. This summing-up allows the faculty and students to evaluate their progress and serves as a review of the year's work. It also allows parents and interested persons to gain a comprehensive view of student achievements in the various professional programs. The work of the Fashion Design Department is presented in a formal fashion show held in the spring of the year.



A vision of the world with a view towards the surreal produced this painting by a junior painting major.

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AFFILIATED WITH
THE NEW SCHOOL

NEWS RELEASE Howard L. Levine, *Director of Public Relations*
Barbara Grimaldi, *Assistant Director*

**PARSONS SCHOOL OF DESIGN -- ALMA MATER TO AMERICA'S
TOP DESIGNERS**

Communications Design, Illustration, Fashion Design, Environmental Design, Fine Arts -- in all of these areas, Parsons School of Design has exerted a profound and unique influence upon American culture.

With the foremost Fashion Design Department in the world, Parsons, through its alumni and faculty, has been a major force in the movement that has shifted the international fashion capital from Paris to New York. Notable Parsons alumni include Norman Norell, Dean of American Designers, Irene Sharaff, Claire McCardell, Tom Brigance, Adri, Donald Brooks, Mario Forte, Albert Capraro, Kasper, Ronald Kolodzie, Deanna Littell, Dominic Rompollo, Ken Scott, Don Simonelli, Bill Smith, Willi Smith, Vicki Tiel, Kay Unger, Chester Weinberg, and Nancy Ebker.

The Parsons Fashion Department's sensitivity to the needs of Seventh Avenue has resulted in an ever-increasing number of superbly prepared graduates who are among the most sought after in the fashion industry.

#

3-1-76

NEWS RELEASE Howard L. Levine, *Director of Public Relations*
Barbara Grimaldi, *Assistant Director*

PARSONS SCHOOL OF DESIGN FACT SHEET

- FOUNDED:** 1896 by William Merritt Chase. Although initially devoted to the education of painters and sculptors, it became the first school in America to stress the relationship between the arts (design) and industry.
- Became PARSONS SCHOOL OF DESIGN in 1941 in honor of Frank Alva Parsons who, in 1904, initiated a series of design programs at the school.
- AFFILIATED WITH THE NEW SCHOOL FOR SOCIAL RESEARCH:** Formal announcement February 22, 1972
- DEAN:** David C. Levy
- FACILITIES:** Moved to current home at 66 and 70 Fifth Avenue within The New School university complex in 1972. Both buildings were completely renovated, providing spacious studios, workshops, classrooms, and auditoriums.
- LIBRARY:** Students have ready access to two excellent resource centers -- the 145,000 -volume Raymond Fogelman Library of The New School and Parsons' highly specialized Adam Gimbel Library of Art and Design which houses 20,000 volumes and a collection of 150,000 pictures.
- STUDENT BODY:** Approximately 1000 full-time and 1600 part-time students, from dozens of foreign countries and 42 states.
- FACULTY:** Approximately 200, including such outstanding names in their respected fields as Larry Rivers, Maurice Sendak, Allen Hurlburt, Phillippe Halsman, and lecturers Donald Brooks, Kasper, and Calvin Klein.
- MAJOR PROGRAMS:** Communication Design, Environmental Design, Fashion Design, Illustration, Painting and Sculpture, and Crafts (starting 9/76).
- DEGREES:** Bachelor of Fine Arts, Associate in Applied Science, and Professional Certification
- EVENING PROGRAM:** For the professional and layman, Parsons offers courses in Fashion Design, Fashion Illustration, Textile Design, Illustration Graphics, Advertising Graphics, Environmental and Interior Design, and Photography.
- SUMMER SCHOOL:** Parsons Summer program offers college credit to High School Students interested in many aspects of the design field.
- APPRENTICESHIP PROGRAMS:** Give students the opportunity to experience firsthand the professional world of the visual or performing artist.

Barbara 3547

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AMERICAN WOMEN OF STYLE

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We wish also to express our sincerest appreciation to the following for their
devotion and generous assistance in the presentation of this exhibition:

Hilda Bachman	Elizabeth Gilbert	Mrs. Carman Messmore
Mrs. George O. Bailey, Jr.	Tonne Goodman	Jeff Novak
Mrs. Calvert Bodman	Barbara Thurston Guernsey	Philip Proctor
Mrs. John L. Bové	Mrs. William Hensler	Leonora Prowell
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Mrs. Joseph Fiore	Christine Mincu	Dilmeran Zaralioglu

Special thanks to Dale McConathy for his help and advice.

ART IN THE EXHIBITION

PORTRAIT OF CONSUELO, DUCHESS OF MARLBOROUGH, AND HER SON IVOR SPENCER-CHURCHILL Giovanni Boldini (1845-1931)

Oil on canvas; 1905
The Metropolitan Museum of Art, Gift of Consuelo
Vanderbilt Balsan, 1946 47.71

PORTRAIT OF MRS. JOHN W. GARRETT WITH MUFF Ignacio Zuloaga (1870-1945)

Oil on canvas; 1912
Lent by The Evergreen House Foundation SL 75.191.22

PORTRAIT OF MRS. JOHN W. GARRETT Léon Bakst (1886-1925)

Charcoal, watercolor and gouache; 1915
Lent by Mrs. Neil MacVeagh SL 75.196

DRAWING FOR A COSTUME FOR MRS. JOHN W. GARRETT Léon Bakst (1886-1925)

Pencil and watercolor
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This catalogue was prepared by Diana Vreeland, Special Consultant to the
Costume Institute; Stella Blum, Curator; Judith McGee, Assistant Curator;
Shari Lewis, Publications Department; Lillian Dickler, Research Assistant; Herbert
Schmidt, Associate Manager for Design.

AMERICAN WOMEN OF STYLE

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MUSIC, cont'd.

18. **What Is This Thing Called Love?**, by C. Porter
19. **Musidora Polka - Masurka**, by A. Talexy
20. **Five Step Waltz**, by A. Conner
21. **Charming Waltz**, by C. Kinkel
22. **Tango from the Yale University Production of "U.S.A."**, by J. Frankel
23. **An American in Paris**, by G. Gershwin
24. **La Petite Tonkinoise**, Sung by Josephine Baker, by Scotto-Villard-Christian
25. **Goodbye Little Dream**, by C. Porter
26. **Just One of Those Things**, by C. Porter
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31. **Night Waltz**, by S. Sondheim
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38. **Meet Me in St. Louis**, by K. Mills
39. **Voices of Spring**, by J. Strauss
40. **You Took Advantage of Me**, by R. Rodgers and L. Hart
41. **Nocturne #2 in E Flat Major**, by Chopin
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43. **Pomp and Circumstance**, by Elgar
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american women of style

An exhibition organized by Diana Vreeland

the costume institute

the metropolitan museum of art

This exhibition was made possible by a generous grant from SCM Corporation.

STYLE.

The energy of imagination, deliberation, and invention, which fall into a natural rhythm totally one's own, maintained by innate discipline and a keen sense of pleasure. These are the ingredients of style.

All who have it share one thing—originality.

This is not a dress show. This is an exhibition to project, through the beholder's imagination, a vision of ten American women of style.

Diana Vreeland
Special Consultant
The Costume Institute

December, 1975

What is an American Woman of Style? And what is it that sets her apart from the rest of the American women?

Physical beauty? It can be an asset. Of the women chosen for this exhibition, the Duchess of Marlborough, Rita de Acosta Lydig and Mrs. Charles Dana Gibson were so beautiful that artists were moved to capture their special beauty in paintings, sketches, photographs and sculpture. Isadora Duncan, Irene Castle, Millicent Rogers and Josephine Baker were enormously attractive women. Yet, on the other hand, Gertrude Vanderbilt Whitney, Mrs. John Garrett and Elsie de Wolfe, although striking, did not have exceptional beauty.

Money and social position? This can also be helpful. But Irene Castle, Isadora Duncan and Elsie de Wolfe had middle-class origins. And Josephine Baker's background could hardly have been humbler.

Professional talent? Isadora Duncan, Gertrude Whitney, Elsie de Wolfe, Irene Castle and Josephine Baker were famous artists and were acknowledged for their accomplishments. The others, gifted in their own ways, led less public lives as collectors, patronesses or hostesses.

Were they fashion leaders? While it is true that almost all of these women wore clothes by great couturiers, and several were considered to be among the best-dressed women in the world, only Isadora Duncan, Irene Castle and Mrs. Gibson could be said to have stimulated new directions in fashion.

There seems to be no common denominator. What then unites these women and makes them American Women of Style? First, all of them had an inordinate esthetic sensitivity—a strong creative drive that looked for a perfect expression for their highly charged motivations. Their tastes, although as diverse as their personalities, met on

the common ground of excellence. They were daring in a positive way and insisted on living usefully. Not only did they leave their mark on the cultural world but they also became involved in social movements, humane causes and even politics, some actually before women were doing such things. With an iron-willed self-discipline they held unswervingly to their own principles and left an imprint on everything they did. Whatever the time or place, no matter what the cost, they insisted on living according to their particular criteria. For them the clothes they wore were not so much a matter of joining the ranks of the fashionable but a manifestation of their individuality. Often they came up with their own designs or put together unusual combinations. Even when they wore the designs of others, they still managed to give the impression that their clothes were made only for them. In many instances this indeed did happen. The Callot Soeurs catered to Mrs. Lydig's highly original taste. While such well-known designers as Mainbocher and Schiaparelli made special things for Millicent Rogers and Elsie de Wolfe, Lucile devised for Irene Castle dresses suited to her style of dancing. The great Léon Bakst as well as Lanvin designed for Mrs. Garrett.

Looking at the costumes that belonged to these outstanding women, even without knowing anything about them, one is struck by the uniqueness of each group in spite of the fact that they were overlapping contemporaries. And after becoming acquainted with their histories, it is possible to get an insight into what leads some remarkable American women to reach beyond the fashions of their times, as well as into other periods and places, to develop a style that is essentially American in spirit and completely a projection of themselves.

Stella Blum, Curator
The Costume Institute

**ELSIE DE WOLFE, LADY MENDEL
(1865–1950)**



In Paris, 1939. Photograph by Horst.

She was one of the great tastemakers of this century.

An actress in the 1890s—Ethel Barrymore was her understudy—she was famous from the start for her originality and style. She was the best-dressed woman on the Broadway stage. She instituted “Sunday afternoons” in her charming house, the old Washington Irving house on Irving Place; her parlor was the first New York salon. She refurnished her house, and when admiring friends asked her to do their houses, she left the theater and began her real career.

Interior decoration, as we know it today, was created by Elsie de Wolfe. With one dramatic sweep, she changed the look of every living-room in America. She banished Victorian clutter, tore down the portières, let in the light. Her triumphs were beige walls, windows hung with muslin, mirrors, parquet floors, and bolts and bolts of chintz. She popularized the small upholstered chair and started the American vogue for English and French antiques.

For thirty years her trademark—a wolf holding a flower in its paw—was the symbol of status and total chic. She went to the greatest houses in the world and decorated many of them; when Edward VIII decided to

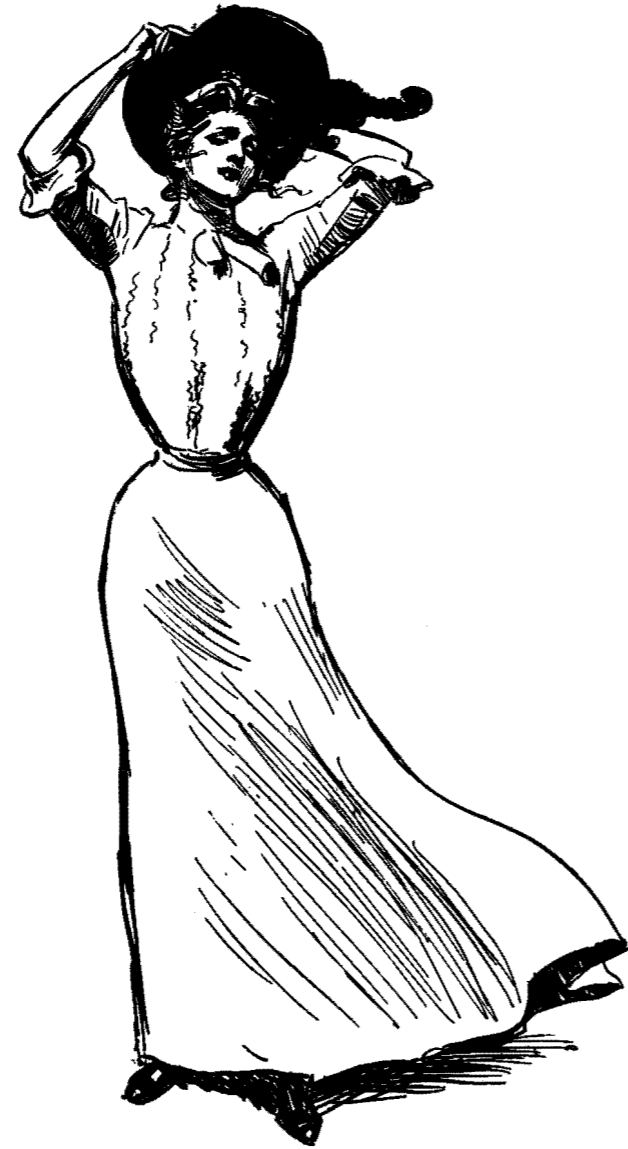
redesign Buckingham Palace, he chose Elsie de Wolfe.

Totally feminine, worldly, and gay, she had, at the same time, a very American energy and determination. She had an iron will and the strength of ten. Whatever she did, she did well. During World War I she nursed soldiers on the battlefields of France, and was awarded the Croix de Guerre and the Legion of Honor for her bravery under fire.

As Lady Mendl, after her marriage in 1926, she brought vitality and glamour to her role as a leading international hostess—in Hollywood, Paris, and her enchanting eighteenth-century little house edging on the park of Versailles. For one of her parties, she filled a marble bathtub with calla lilies.

Always she set the standard for elegance and fashion. In her little black dresses, pearl collars, and short white gloves, and with a poodle tucked under her arm, she was “the best-dressed woman in the world.” She was one of the first to rinse her hair blue and have her face lifted. When in her eighties, she did headstands on the beaches of the Riviera to “stay young”—brilliant and individual until the end.

MRS. CHARLES DANA GIBSON
(1873–1956)



“The Northeaster.” Drawing by Charles Dana Gibson from *The Gibson Book*, 1907.

This was the true American style—the original Gibson Girl, the model for the hundreds of drawings and witty society cartoons that flowed from the pen of her husband.

One of the four Langhorne sisters of Richmond (her sister Nancy became Lady Astor), she was a celebrated Southern belle—pretty, coquettish, totally delightful. In New York for a season of debutante dances and teas, she met the handsome, debonair, immensely popular young artist Charles Dana Gibson. They were “America’s most romantic couple,” and their wedding, on November 7, 1895, made headlines in every newspaper.

The Gibson girl was the first great American glamour girl long before there were movie stars. She was created in the Nineties and reigned supreme for twenty years. In her starched shirtwaist and boater hat perched on her pompadour, willowy and with her head held high, she was aloof, assured, capable, and completely feminine. She embodied the American spirit of the fresh outdoors, always with a tendril of hair blowing. She could drive a golf ball, row a boat with ease—but in a ladylike manner. Though her activities were blameless, there was a flash of mischief

in her eye, and she was thought a trifle daring for her time.

Every girl in America wanted to be her. Women stood straight as poplars and tightened their corset strings to show off tiny waists. They left the piazza for the tennis court, rode bicycles, and had the time of their lives.

Every man in America wanted to win her. They shaved off their mustaches because Gibson seldom drew them. They squared their shoulders and grew taller because the Gibson girl was tall.

With her stately figure, her attractiveness and vitality, Irene Gibson was even lovelier than her pictures—and personified the spirit of the new century. For the new independent American woman, sports was only the beginning. Irene Gibson became actively involved in politics, and ventured into campaign speaking in 1913. She worked widely for social justice, and in the Thirties served on a national commission to study immigration policies. To all of these pursuits she brought the verve and marvelous good humor that always distinguished her style.

CONSUELO, DUCHESS OF MARLBOROUGH (1876–1964)



Consuelo, Duchess of Marlborough, and Her Son Ivor Spencer-Churchill. Painting by Giovanni Boldini. The Metropolitan Museum of Art, Gift of Consuelo Vanderbilt Balsan, 1946.



As canopy bearer at the coronation of King Edward VII, 1902. Photograph from *Vanity Fair*, September, 1914.

She had the gift of great beauty—she was as beautiful at eighty as at eighteen—and went through life with perfect grace.

Born Consuelo Vanderbilt, she began her life of largesse and spirit when at eighteen she married the ninth Duke of Marlborough and went to live at Blenheim Palace, the magnificent Marlborough ancestral seat and the only privately owned palace in England.

As chatelaine of Blenheim, she was adored by all for her sweetness, her generosity, and charm. She attended bazaars and flower shows, arranged for treats at the village school, and visited her tenants—totally concerned, approachable, and human. With graciousness and elegance, she entertained the aristocracy of England and all of Europe, often receiving thirty house guests at a time. For them she arranged luxurious shooting parties, dinners, concerts, horse shows, cricket and croquet matches with tea tables on the lawn. She went to London and attended the great parties of the season, wearing diamond tiaras and fabulous pearls, riding in Cinderella coaches. Everyone who saw her was enchanted by her delightful charm and wit and by her beauty—her delicate heart-shaped face, mischievous dark eyes, and her fantastically long neck like the stem of a flower. For many years, a rajah faithfully sent her mangoes from his garden.

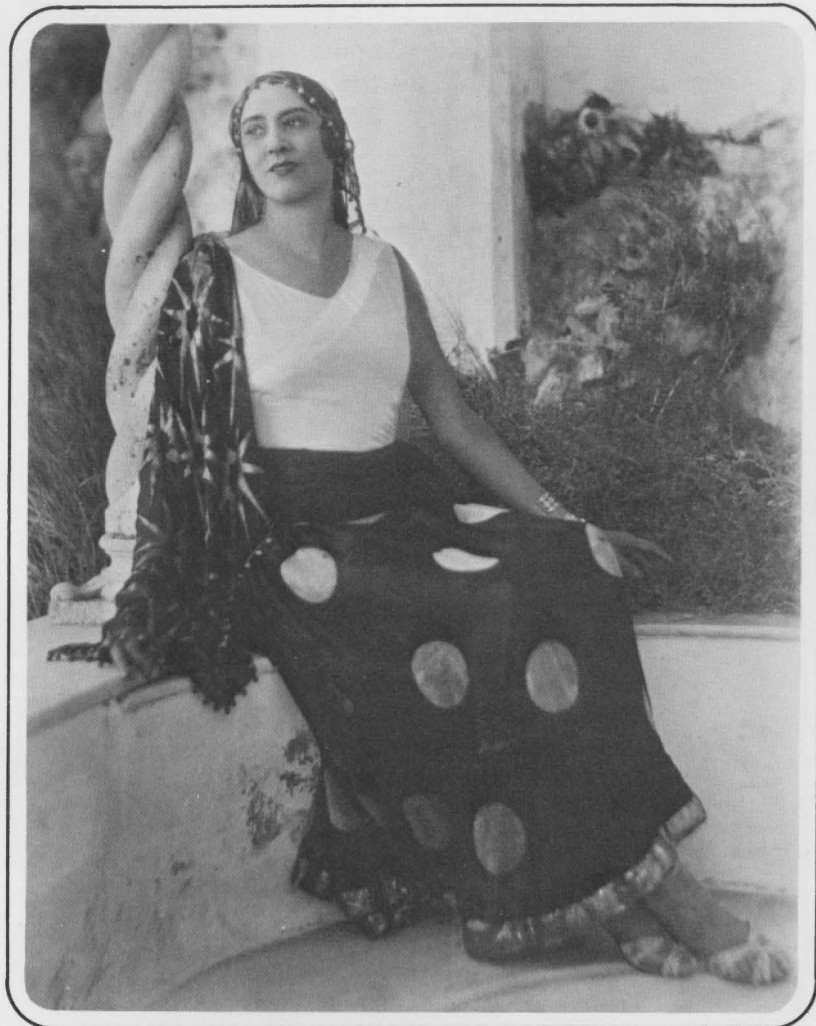
After she left Blenheim, in 1906, she went to live in London, alone, and devoted all her energies to working for social welfare and advocating women's

suffrage. In 1919, she was the Progressive candidate for the London County Council, representing a working-class district. Touring the slums, she was followed by children chanting “Vote, vote, vote for Mrs. Marlborough” to the tune of “Tramp, Tramp, Tramp, the Boys are Marching”—and she won the election.

As Madame Balsan—after her marriage in 1921 to Jacques Balsan, an officer in the French air force and a dashing aviation pioneer—she was a graceful and renowned international hostess. Her beautiful houses—at Eze, Provence, and Normandy, and, after the Second World War, in America—were surrounded by fragrant gardens, filled with exquisite eighteenth-century furniture and Impressionist paintings, and were the settings for her wonderful cosmopolitan parties, charming intimate luncheons and teas. From all over the world her friends would come to her.

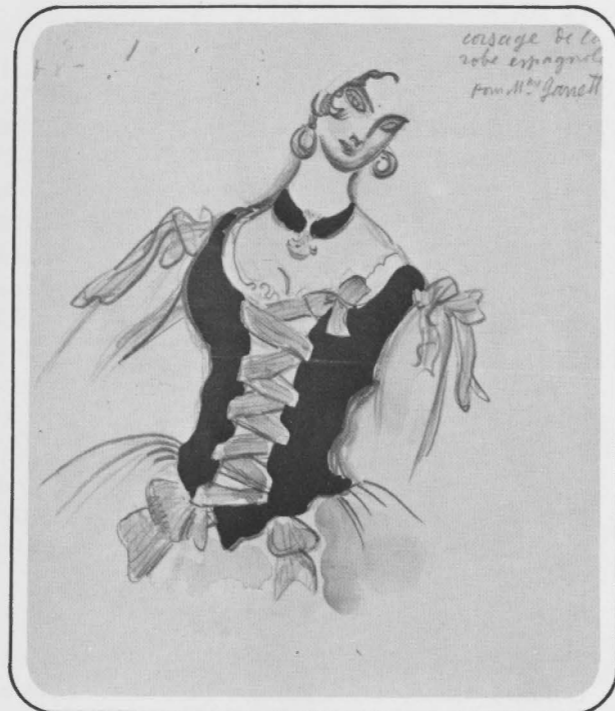
Never for a moment did she cease to care for others. During World War II, she founded a hospital in Paris for children, and when the city was invaded, had them brought safely to the south of France. For her hospital work she was awarded the Legion of Honor by the French government. Later, in this country, she continued as a patroness of many charities.

She had the unique and positive ability always to give totally of herself, recharging her energies and inspiring all who knew her through her great kindness and humility. She was beloved by all.



At San Michele, the home of Dr. Alex Munthe, Capri, 1930.

MRS. JOHN W. GARRETT (1877–1952)



Drawing for a costume by Léon Bakst. Evergreen House Foundation, Baltimore.

Her wonderful joie de vivre encompassed the world of artists, the theater, and music, and wherever she was she shared wholeheartedly in all that was beautiful and exciting.

In Rome, she imported an American string quartet to prove to the Italians that not all music in America was made by saxophones and banjos. In Paris, she organized an international show for young artists and for artists who had never before exhibited their work. But it was Evergreen House—her enchanting yellow Greek Revival house on the outskirts of Baltimore, filled with magnificent Impressionist and modern paintings and exquisite oriental art—that was the setting for her greatest achievement.

She had been totally won over, in Paris, by Léon Bakst's stunning, radiant designs for the Russian Ballet, and in 1922 he arrived at Evergreen House, where he transformed what had been a bowling alley into a theater that was a triumph of Art Deco. He made silk lanterns, paper balls to hang at the windows, seat cushions covered with felt. He stencilled white walls with blocks of stylized birds and flowers that derived from Russian folk art and were painted in jocular, restless Art Deco colors.

In her little theater, she gave marvelous soirées for people in the arts and in government, and for her special friends. She loved to perform, and often participated, joining the dancers and actors against spectacular sets designed by Bakst.

She totally understood the couture—she wore luxurious dresses by Lanvin and Lucile—and used it to express her personality. For her, Bakst devised a tunic of pleats that was a marvel of construction and originality. Simple, worn with a wide band at the hips and a tiny turban, it was totally of the time and still looks contemporary and refreshing today. So that they would be exactly right, she had her performance dresses designed by artists—Covarrubias, Zuloaga, and Bakst—and made by the leading couturiers. In a slim red dress swept with a ruffled train, a black satin bodice and a skirt floating with layers of white organdy, and a little black brimmed hat or mantilla, she came straight out of Goya, with her raven hair, flashing dark eyes, charm, and allure—and with a vitality that was truly American. She performed her dances as she did everything—with self-possession, vibrance, and wit.

She loved art, and she lived it.



Photograph from *Vogue*, December, 1919.



Portrait by Robert Henri, 1916.

**GERTRUDE VANDERBILT WHITNEY
(1877–1942)**

Herself an artist, she was inspired by life itself. After her marriage to Harry Payne Whitney, she turned to doing things that amused her and in which she was totally interested.

She published two novels, then began with sculpture, studying in New York and Paris and working in her own studios. She exhibited under a pseudonym until 1910, when her statue *Immortal Paganism* was awarded by the National Academy of Design. Many commissions followed, and she gained an international reputation.

She was one of the first to recognize the vigorous and characteristic American art that was developing around her, and she committed herself totally to helping young artists long before there were foundation grants. In 1908, when an adventurous group called The Eight exhibited their new realistic paintings, she bought four of the seven sold. She opened her studio—a converted stable on MacDougal Alley, in Greenwich Village—as a meeting place for artists and arranged informal shows, here and then at the Whitney Studio Club and the Whitney Studio Galleries in larger quarters on Eighth Street. Openings called for parties, and when her fashionable friends came from uptown to mingle with the Village artists in a friendly, festive atmosphere, the New York art world as it is known today, began.

She was a sponsor, in 1913, of the Armory Show, which brought to America contemporary Paris painting. For many years she subsidized *The Arts*, America's most progressive art magazine. But her greatest achievement was the Whitney Museum—the first museum devoted entirely to American art—which opened on November 18, 1931, in the galleries on Eighth Street. The nucleus of the Museum was her own private collection of some five hundred works of American art.

Always the catalyst, energetic and innovative, she totally expressed her personality in her own way. While she dressed in the most elegant couture clothes, she was equally comfortable, and elegant, in slacks and pajamas—unique in 1916—and delightful fantasy costumes. She wore Japanese robes, oriental tunics over Ballet Russes pantaloons, Indian dancing dresses, a jewelled Balinese belt.

She was one of the first independent modern women. In a reversal of roles, she hired male assistants in her studios. During World War I, she founded, and by herself was the administrator of, a hospital for soldiers in Juilly, France. She loved to dance, and surrounded herself, in her Long Island studio, with beautiful birds—peacocks and flamingoes and brilliant exquisite pheasants from South China. She was colorful and adventurous, and was loved and admired all of her life.



At the portal of the Parthenon, 1921. Photograph by Edward Steichen. The Museum of Modern Art, New York.



Isadora's dancing school. Photograph from *Vanity Fair*, January, 1915.

ISADORA DUNCAN (1878–1927)

She lived, in 1905, the life that girls of today are still too inhibited to live—taking lovers, having children out of wedlock, and giving in her marvelous bacchanalian way. When the average unmarried woman of twenty-three was a spinster sitting at home, Isadora was dancing with grape leaves in her hair.

Her legend began in San Francisco, in a gaslit boardinghouse. The rent was always due and there was never enough money for the butcher, but her life was filled with poetry and music. The Duncans were Artists; they lived for Beauty and against man-made conventions. At the age of twelve, Isadora vowed never to marry, and to fight for the total emancipation of women.

She loved the sea and taught herself to dance by following the rhythm of the waves. She danced across America, and her family followed close behind. In New York, they rented a room in Carnegie Hall, put mattresses on the floor and curtains on the walls, and invented the first Greenwich Village studio. Then they sailed for England.

At the British Museum, she discovered the Greeks—and *The Dance*. In the soot-blackened squares of London and in the most elegant houses, she danced, wearing sandals, fillets, and flowing Greek tunics. Everyone who saw her was enchanted by her spontaneous leaps and postures, and by her pre-Raphaelite beauty. With her green eyes, reddish hair, marvelous arms and neck, and American naivete, she was a true creation of Art Nouveau. She was Botticelli's Primavera in layers of pale green gauze painted with flowers. She danced under the moon, completely nude.

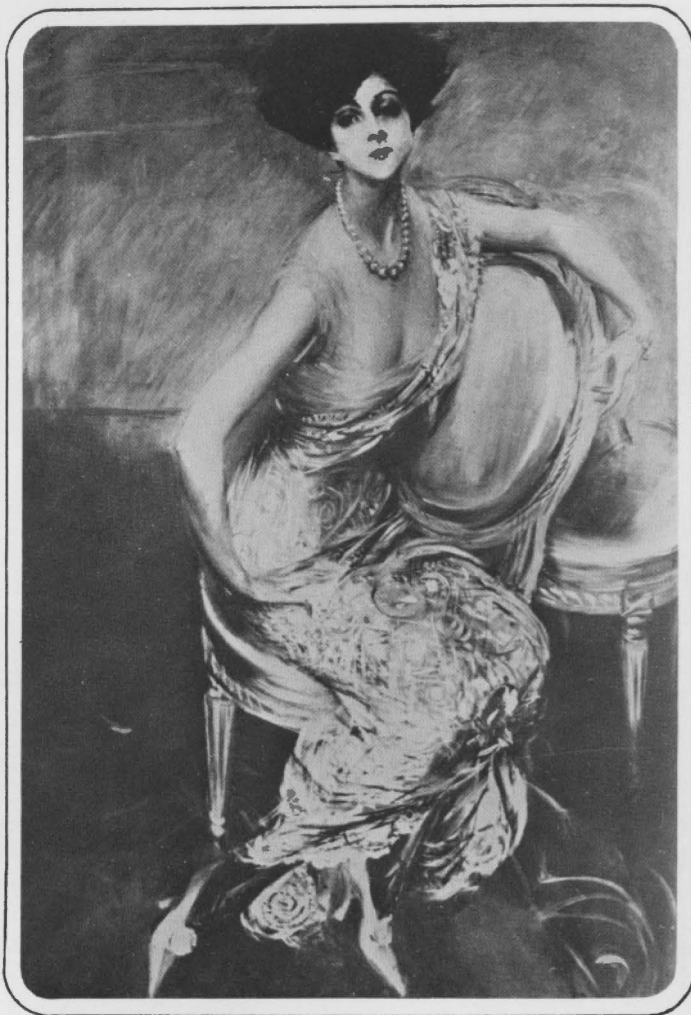
Everywhere she went, she was the vogue. She took her family to Greece, rose at dawn to sing to the gods, and

danced in the Theater of Dionysius. She was the sensation of Paris and Berlin. She scandalized and thrilled America. In 1907, she arrived in St. Petersburg, and her influence extended even to the classic Russian Ballet. Fokine, the great ballet master, and Bakst were completely entranced by her.

She danced for freedom and enlightenment, and was the image of everything possible and liberating. She loved passionately, and bore two children. Believing that Russia held the promise of Utopia because the government subsidized the arts, she waved red cheesecloth and called herself a revolutionary. Rebelling against the restricting fashions of the day, she threw out corsets and strode onto the beaches bare-legged and in a short-skirted tunic of blue crepe de chine. The Grand Duke Ferdinand, watching from the boardwalk, was delighted. She threw lavish suppers for her friends, with champagne and fruit out of season, and put them up in the most luxurious hotels. Dauntless, gay, irrepressibly naughty, she had the gift of giving totally of herself.

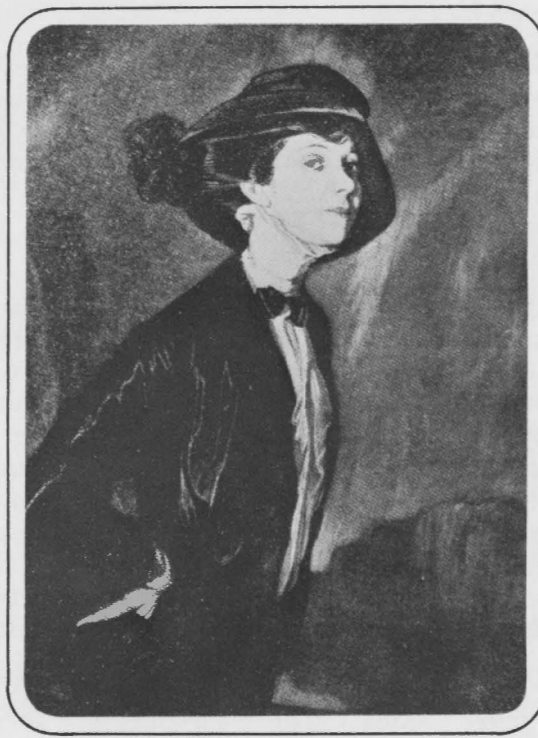
She founded a dance school where she brought children to live and learn to dance, often teaching each other. They danced as Isadora did, following their fantasies and improvising.

Her complete dedication to the dance lifted her spirit; as long as she danced, she was afraid of nothing. And she danced until the very end.



Portrait by Giovanni Boldini.

RITA DE ACOSTA LYDIG (1880–1929)



Portrait by Ignacio Zuloaga, 1912. The National Gallery of Art, Washington, D.C.

She was one of the most elegant women of all time, with a Spanish Renaissance feeling for color and richness.

Descended through her mother from the Duke of Alba, she was deeply Latin, fascinating, and exotic, with pale skin, black hair, flashing eyes, and an impudent chin. She scandalized and delighted all of New York when she appeared in her box at the opera in an evening dress with her back bare to the waist. Everyone who saw her—half-turned to the audience, carrying a large black fan—swore that never again could any woman be so original.

Her dedication to the beautiful and the rare was total. She collected paintings, tapestries, majolica, exquisite Chippendale furniture, Chinese carpets, and filled her drawing room with precious bibelots and flowers.

Her clothes were the expression of her unique personality, and she dressed with an unequalled extravagance and luxury—but always kept to her own special line. She adored ancient velvets, silks, brocades, and was fanatical about lace. She wore lace on everything—coats, suits, handkerchiefs, nightdresses, stockings, parasols, fans. She trimmed black velvet day dresses with collars and cuffs of rose-point or Valenciennes, and made tunics from sixteenth-century altarcloths to wear over velvet pantaloons for evening.

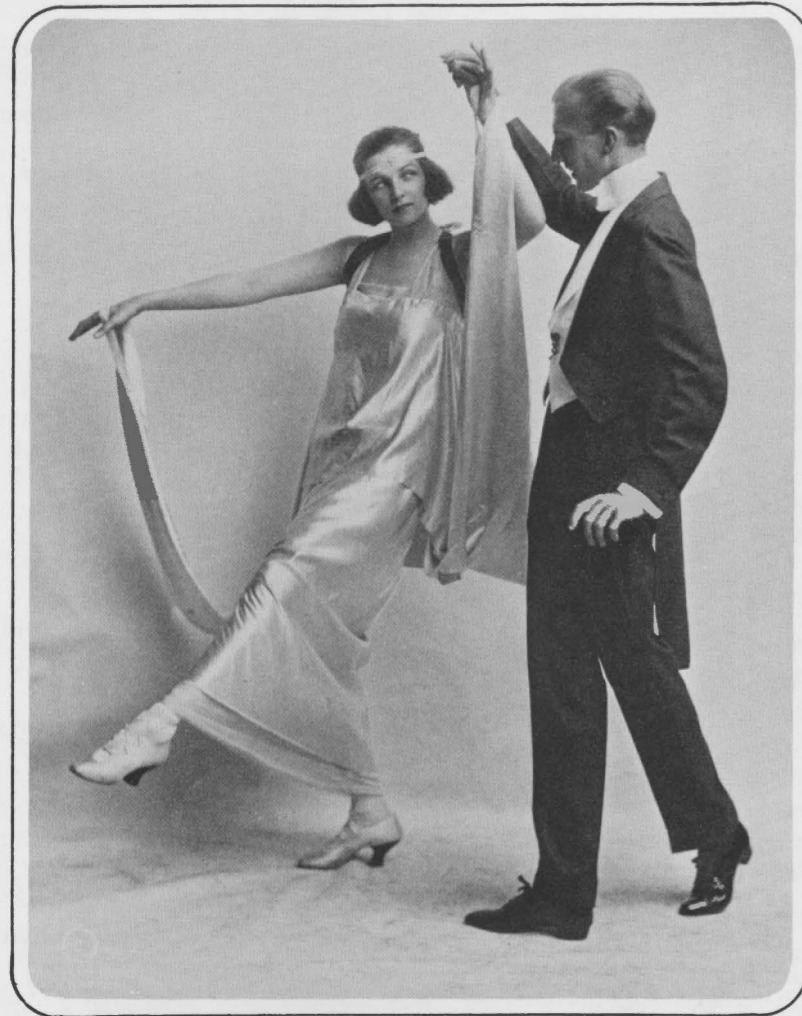
She dressed at the house of Callot, which she financed. She never ordered one of anything, but duplicated

every item by the dozens. Though she never walked great distances, she had more than three hundred pairs of shoes, all handmade by Yantorny, the famous Paris custom bootmaker and curator at the Cluny Museum. Made of antique velvets and brocades, of gold and metal tissue, sometimes covered with lace appliqué, they were stored in trunks of Russian leather. Each pair, with its tree inside, was lighter than an ostrich feather.

She was a generous patron of the arts. Sarah Bernhardt, Caruso, Puccini, Paderewski, Toscanini, Stanford White, John Singer Sargent, and Rodin came to her house on Fifty-second Street. Boldini painted her portrait fourteen times. When her compatriot Zuloaga had his first exhibition of paintings in New York, she had the Duveen galleries entirely redesigned.

During the war years, she dismantled her house, sold almost everything at auction, and devoted herself to charity and welfare work. She was a leader of the Equal Franchise Society and an advocate of women's suffrage and birth control, long before that subject could be mentioned in polite society.

Later, she moved to a Georgian house on Washington Square, with her most beloved possessions—one beautiful carpet, her Flemish tapestries, a Titian, a Zurbaran, and crystal chandeliers. There she lived in perfect grace. Beauty was her goal, and beauty she achieved.



Irene and Vernon Castle, 1914. Photograph from the Museum of the City of New York.

IRENE CASTLE (1893–1969)



Photograph from *Vanity Fair*, March, 1918.

Irene Castle and her handsome husband Vernon Castle started the vogue of the ballroom dancer.

Everyone who saw Irene Castle adored her. She had a spirit like champagne. She was effervescent and refreshing and totally new. At once delectably feminine and boyish, graceful and taut, she moved and dressed with marvelous simplicity and extraordinary balance and line. With her arched wrists, fingers dangling, hips thrown forward and body held back, and with her raised shoulder, she was sensational.

Their story began when they left New York for Paris, shortly after their marriage in 1911, and were engaged as a dance team at the elegant supper club the Cafe de Paris. They sat at a table among the guests, and when debonair Vernon Castle got up and led his wife onto the dance floor, she was so pretty and beguiling, dancing the new jazz steps in her Turkish trousers and aigret, that the Grand Duke Dmitri tore off his diamond buttons, put them on a tray with a bottle of cold champagne, and sent them over to their table with his deepest compliments.

They returned to New York as international celebrities, and reigned at Castle House, across from the Ritz hotel. Here, the social elite, who were their friends, came to learn the turkey trot, the maxixe, the Castle walk—all slightly acrobatic, slightly absurd, and totally irresistible as interpreted by the Castles with their

gaiety, attractiveness, and enormous charm. They danced all day, often not bothering to stop for lunch, and performed every night at their smart cabaret upstairs, called Castles in the Air, or in Long Beach, at Castles by the Sea. Those who could not go to Castle House went to “Castle-type” dance studios instead, and soon people could not sit through a dinner party without getting up to dance between the courses.

Whatever Irene Castle did was instant fashion. When she cut her hair short, the “Castle bob” made headlines; the next day, two hundred women rushed to their barbers, and the day after that, two thousand. She tied a narrow strip of velvet, sewn with tiny pearls, across her brow, and created the “headache band.” Her simple, light, floating “Castle frocks” became the thing to wear, and when she replaced corsets and billowing petticoats with bloomers and a little slip—the easier to dance in—American women delightedly adopted the new lingerie.

In her little buckled shoes and ribbon-laced ankles, she took wonderful swinging steps across the most slippery dance floor—and she walked into the modern age. To women all over America she was the symbol of the emancipation they had recently won.

Always she lived with brilliant vitality, waltzing when she was in her seventies and devoting her energies to her own special humanitarian concern—the welfare of animals.



Photograph by Louise Dahl-Wolfe.

MILLICENT ROGERS (1900–1953)



Photograph by Louise Dahl-Wolfe, 1939.

She was a totally creative person. She made her own fashion, and achieved, twenty-five years ago, the “look” of today.

Original, extravagant, and dauntless, a Standard Oil heiress and debutante in the heyday of the Jazz Age, she was a sensation and delight with her alabaster face, long painted fingernails, and sophisticated little black velvet dress set off with a headdress from Chinatown. When the Prince of Wales visited America on a whirlwind tour, she was his most glamorous dancing partner.

With her ravishing good looks and perfect proportions, she could wear anything. She was dressed by the leading couturiers, but always, with complete assurance, she went way beyond the fashions of the time to create her own special style. She used the couture to make her clothes exactly as she wanted them. She adored costumes and playing special roles in her immediate environment.

Everywhere she went, she found new inspiration. In her house on the St. James River, she had Mainbocher make her dresses in the period of Louis Philippe. In the Austrian valley of the Arlberg mountains where she had an enchanting house filled with superb Biedermeier furniture, she wore Tyrolean hats. She

went off to the museum in Innsbruck, where she would take designs and have the village tailor make her authentic peasant aprons, scarves, jackets, and vests. She would combine these with provençal quilted skirts and peasant blouses or pullover sweaters by Schiaparelli.

Then, in her rambling adobe house in Taos, she went barefoot, wearing Indian skirts, Indian blouses and shawls, and Indian jewelry—chains of blue, blue turquoise and coral, and massive silver bracelets. It was here, in her tranquil, sunlit rooms, that she did her real work. Adoring the world of ornamentation, she became the superb jeweler, working with gold and using as inspiration designs from Africa, the Incas, the Aztecs, and her own sense of proportion and of massive, beaten color.

Her capacity for dedication and intense involvement enabled her, after the Second World War, to raise more than one million dollars for medical supplies to go to Europe and Asia.

In the perfect tribute, her son Paul Peralta-Ramos founded the Millicent Rogers Memorial Museum—a seventeen-room adobe in the sagebrush country outside of Taos that houses her superb collection of American Indian artifacts, costumes, and jewelry.



At the Folies-Bergère, 1930.

JOSEPHINE BAKER (1906–1975)



Photograph by George Hoyningen-Heune.

Out of St. Louis came a little black girl covered with feathers and *diamanti*. A graduate of the Old Plantation Club, the Cotton Club in Harlem, and old Broadway, she came to Paris, her home away from home.

She was forever the delight of the French music halls—important, fantastic, a brand new note. The French adored her. She was great.

She made her entrance on the shoulders of a giant black man, upside down, doing the split, in nothing but a pink flamingo feather. And when she swung down to the floor, and stood still like a statue in the center of the stage, the audience went wild. That night she was the talk of Paris.

At the Folies-Bergère, she danced the Charleston with a string of bananas tied around her waist, and the news spread all over the world. Everywhere she went, she knocked them dead with her sequined bodysuits, her enormous ostrich-feather capes, and four-foot-high plumed headdresses. She was as bright and cute as a tropical bird. Men of the sort only possible in Paris threw themselves at her feet. A rajah offered to give up his harem if she would become his bride.

She was the toast and the chic of Paris. She reached the heights of elegance. Smashingly turned out in her magnificent couture dresses and suits, she promenaded on the Champs Élysées with her leopards and her cheetahs and her big white swans. She had a big white

Rolls, big chateaus, big diamond bracelets. Her little close head was held flat by the famous “Baker stick,” a paste that kept her spit curls glued down. She painted her fingernails silver and gold, and her lips dark, dark red—and set the Twenties style. Her stringbean silhouette—the “haricot vert”—replaced the curves of the Belle Époque, and suntans became fashionable.

She was beloved and adored by all of France, and had a deep feeling for the French people. In the bitter winter of 1938, when she saw a film showing the misery of the poor in the suburbs outside of Paris, she went to them with two trucks filled with coal, potatoes, bread, and toys. She worked with the Resistance during the war, and was awarded the Croix de Guerre with Palm and the Legion of Honor Militaire.

After the war, she adopted a dozen orphans of different nationalities and brought them to live at Les Milandes, her beautiful chateau in the valley of the Dordogne, in southwestern France. Here, she enjoyed the “quiet” of the country—surrounded by dogs, pet monkeys, cages of chickens and geese and pheasants, and by her “rainbow tribe.” Her deepest goal was to bring people together, and her children were closest to her heart.

From every view, she was big in her thinking. Always she gave thought to others, and she always had her dream.

COSTUMES IN THE EXHIBITION

ELSIE DE WOLFE, LADY MENDEL

Evening dress of white silk chiffon with embroidered butterflies in silver, white and green paillettes.

Designed by Mainbocher, 1939.

Gift of Mrs. Harrison Williams, Lady Mendl and Mrs. Ector Munn.

The Costume Institute Collection

CI 46.4.2a-e

Short cloak of black silk velvet, embroidered with gold sequins, bugle beads and bullion in a circular design of chariots and horses, surrounded by fountain sprays and clouds; inspired by the Neptune Fountain in the Parc de Versailles.

Designed by Schiaparelli, 1938.

Gift of the Estate of Lady Mendl.

The Costume Institute Collection

CI 51.83

MRS. CHARLES DANA GIBSON

The "Gibson Girl" look Shirtwaist of fine white linen with lace-edged jabot; skirt of white linen; hat of natural straw.
ca. 1900.

Since none of Mrs. Gibson's clothes could be found, this ensemble was put together from the Costume Institute Collection to illustrate the style of the Gibson Girl.

Shirtwaist: gift of Mrs. Wanamaker Munn.

CI 56.16.18

Skirt: gift of Orme Wilson and Thornton Wilson in memory of their mother, Mrs. Caroline Schermerhorn Astor Wilson
49.3.34

Hat: gift of John H. Marsching

CI 43.54.1

The "Gibson Girl" look: Blouse with full sleeves of white silk trimmed with tucks and lace insertions; black satin skirt with self-fabric bands around hem; hat of black velvet with black ostrich plumes.
Late 19th—early 20th c.

Since none of Mrs. Gibson's clothes could be found, this ensemble was put together from the Costume Institute Collection to illustrate the style of the Gibson Girl.

Blouse: gift of John Kimball

CI 45.77.10

Skirt: gift of Mrs. Robert S. Kilborne

CI 58.67.8

Hat: gift of Mrs. Arthur Francis

CI 41.74.5

CONSUELO, DUCHESS OF MARLBOROUGH

Evening dress of black net and lace over pale blue chiffon and satin, with floral garland motif embroidered in frost pink and green beads over bertha and upper portion of skirt.

Early 20th c.

Attributed to the Duchess of Marlborough
Lent by The Helen Larson Collection

SL 75.194.1

Walking dress of navy wool trimmed with inset panels of embroidered ivory wool and ivory lace edged with yellow thread.
About 1901.

Attributed to the Duchess of Marlborough
Lent by The Helen Larson Collection

SL 75.194.2ab

Afternoon dress of pin-tucked ice blue silk trimmed with inset and overlaid panels of ivory lace; bands of turquoise velvet accented with mink.
About 1900.

Attributed to the Duchess of Marlborough
Lent by The Helen Larson Collection

SL 75.194.3ab

MRS. JOHN W. GARRETT

Costume: camisole bodice of moiré-patterned silver lamé with beaded bib and boned skirt of blue silk swirled with silver and appliquéd with pailletted medallions, open in front to reveal beaded panel. Oriental style trousers of white satin draped with ropes of pearls, and turban headdress trimmed with wired pearls and pendants.

Designed by Léon Bakst about 1915-1924
Lent by The Evergreen House Foundation

SL 75.191.18ab,7b

Dress with bodice and long sleeves of finely pleated white lawn, two tiered skirt of finely pleated rose red silk linen. (Sash is a reproduction)
Designed by Léon Bakst about 1915

Lent by The Evergreen House Foundation

SL 75.191.15

Dress with bodice and long sleeves of finely pleated white lawn, two tiered skirt of finely pleated medium blue silk linen; sash of black ribbed silk.

Designed by Léon Bakst about 1915

Lent by The Evergreen House Foundation

SL 75.191.14ab

Costume: dress with camisole bodice of black velvet laced with pink satin and full, gathered skirt of pink and ivory patterned silk damask; trimmed with black velvet ribbon and black satin.

Designed by Léon Bakst, 1915-24

Lent by The Evergreen House Foundation

SL 75.191.3

Gown and separate train of silver-blue lamé with open sleeves of silver-blue net embroidered in silver thread; cap of matching lamé and net embroidered with silver beads.

Designed by Jeanne Lanvin.

Worn at the wedding of the future King Umberto II of Italy and Princess Marie José of Belgium, 1930.

Lent by The Evergreen House Foundation

SL 75.191.1abc

Evening dress, *robe de style* of black silk taffeta with bodice embroidered in brilliants and pearls, and full skirt trimmed with bands of silver thread embroidery, silver beads and small mirrors.

Designed by Jeanne Lanvin, early 1920's
Lent by The Evergreen House Foundation

SL 75.191.6

Evening dress, *robe de style*, of ivory silk taffeta with deep bertha of blonde lace and full skirt trimmed with tiers of blonde lace over narrow bands of silver thread embroidery.

Designed by Jeanne Lanvin, early 1920's
Lent by The Evergreen House Foundation

SL 75.191.17

Costume: dress with ruffled bodice of white lawn, corselet and skirt of black velvet and black satin apron; trimmed with appliqués of ombréd satin tulips, birds and bands.

Designed by Covarrubias, 1920's

Lent by The Evergreen House Foundation

SL 75.191.4

Flamenco costume: camisole bodice of black satin and full skirt of white organdy with tiers of ruffles bound in black organdy.

Lent by The Evergreen House Foundation

SL 75.191.2ab

Costume: flamenco type dress of brilliant coral silk taffeta trimmed with ruffles of

multi-colored silk and silver tinsel ribbon.
Lent by The Evergreen House Foundation

SL 75.191.8

Costume: jacket of black velvet and gold lamé, trimmed with gilt braid and crystal bead tassels; long hanging sleeves lined in emerald satin; camisole bodice of gold tissue. Oriental style trousers are a reproduction.

Lent by The Evergreen House Foundation

SL 75.191.7ac

Costume: Chinese woman's informal vest of salmon silk trimmed with black satin ribbons patterned in weft-floats with design of purple and white butterflies and flowers, magenta chiffon sleeves.

Oriental style trousers of black satin.

Vest: Chinese, 19th century or later

Trousers: about 1910-20

Lent by The Evergreen House Foundation

SL 75.191.13ab

Costume: Chinese woman's informal vest of dull green silk gauze trimmed with blue and white weft-float pattern ribbons; Oriental style trousers of light blue-grey silk figured with matte gold medallions and trimmed with ropes of pearls and crystal tassels; belt completely embroidered with gold and silver thread and tinsel.

Vest: Chinese, 19th century or later

Trousers and belt: about 1910-20

Lent by The Evergreen House Foundation

SL 75.191.9abc

Exercise suit and bloomers of black satin.
Label: B. Altman and Company
Lent by The Evergreen House Foundation
SL 75.191.16ab

GERTRUDE VANDERBILT WHITNEY

Child's dress with pink satin and velvet
jacket trimmed with lace ruffles and cream
gauze sash, pleated silk skirt bordered
with lace.
Worn for portrait by Madrazo, 1880's
Lent by Mrs. G. Macculloch Miller
SL 75.190.33abc

Young girl's dress of cream ribbed silk
trimmed with finely pleated chiffon ruffle,
separate organdy blouse with yoke and
lower sleeves of chiffon.
Worn for a portrait by Sir John Millais,
1890's
Lent by Mrs. G. Macculloch Miller
SL 75.190.34ab

Opera cape, two tiered, of ivory wool
broadcloth embroidered with ivory silk
and chenille, bound with black velvet and
trimmed with white Belgian hare.
Early 20th century
Lent by Mrs. G. Macculloch Miller
SL 75.190.7ab

Evening dress with bodice and long
sleeves of brown and gold lace in butterfly
motif and full skirt of violet chiffon ap-

pliquéd with butterfly lace motifs at hem.
Label: Ardanse, Paris—mid-1930's
Lent by Mrs. G. Macculloch Miller
SL 75.190.14a

Courtier's jacket of dark green silk with
rosettes, auspicious objects, satin-
brocaded with paper gold.
Japanese, 18th-19th century
Lent by Mrs. G. Macculloch Miller
SL 75.190.2

Costume: tunic of blue, magenta, green
and orange velvet figured lamé, with long
sleeves of matching chiffon; trousers of
magenta satin and headband of multi-
colored chiffon.
Lent by Mrs. G. Macculloch Miller
SL 75.190.9abc

Costume: tunic with bodice of pleated
chartreuse chiffon, and stiffened skirt of
plaid Thai silk of blue, purple and char-
treuse; trousers of plum Thai silk and
pleated chartreuse chiffon trimmed with
gilt braid and tassels; belt of pierced and
gilded leather; veil of navy blue silk with
gilt thread.
Lent by Mrs. G. Macculloch Miller
SL 75.190.10abcd

Costume: open robe of gilt netting em-
broidered with gold sequins, pearls,
crystals and amber stones; wide collar
completely embroidered with large em-
erald and turquoise stones.
Lent by Mrs. G. Macculloch Miller
SL 75.190.21ab

Costume: long jacket of light pink crepe
printed in grey and black abstract floral
design and trimmed with black chiffon
ruffles. Oriental style trousers are a
reproduction.
Lent by Mrs. G. Macculloch Miller
SL 75.190.22a

Costume: tunic of white Indian gauze
embroidered in gold tinsel, with borders
lined in rose silk.
Lent by Mrs. G. Macculloch Miller
SL 75.190.32

Costume: Japanese kimono of dull plum
satin stencilled in gold foliate motif and
embroidered with leaves in blue, orange,
yellow and white.
Japanese.
Lent by Mrs. G. Macculloch Miller
SL 75.190.35

ISADORA DUNCAN

Spanish shawl—fringed, gold background
with multi-colored flowers.
Attributed to Isadora Duncan.
Lent by The New York Public Library at
Lincoln Center
SL 75.220.1

Gold silk kimono—Ave Maria costume.
Attributed to Isadora Duncan.
Lent by The New York Public Library at
Lincoln Center
SL 75.220.2

Pink silk costume with batik type print.
Attributed to Irma Duncan or one of
students.
Lent by The New York Public Library at
Lincoln Center
SL 75.220.8

Purple chiffon toga costume.
Attributed to Irma Duncan or one of
students.
Lent by The New York Public Library at
Lincoln Center
SL 75.220.4

Shaded gold and yellow china silk scarf.
Attributed to Irma Duncan or one of
students.
Lent by The New York Public Library at
Lincoln Center
SL 75.220.6

Purple chiffon shawl.
Attributed to Irma Duncan or one of
students.
Lent by The New York Public Library at
Lincoln Center
SL 75.220.3

Purple silk tunic, heavy and fringed.
Attributed to Irma Duncan or one of
students.
Lent by The New York Public Library at
Lincoln Center
SL 75.220.5

White silk scarf with batik type print.
Attributed to Irma Duncan or one of

students.
Lent by The New York Public Library at
Lincoln Center
SL 75.220.7

Afternoon dress of deep red-orange silk
velvet embroidered in gold thread, with
hobble skirt bordered in fur.
Designed by Babani about 1919
Gift of Anita Zahn
The Costume Institute Collection
1974.95

RITA DE ACOSTA LYDIG

Coat of white fancy silk with big lace
collar cuffs and two strips down front of
needle lace, "Reticella" type, Cyprus, late
19th-early 20th c. Edgings to cuffs is
bobbin lace, 17th c. Italian. Harem style
pants-skirt of white satin.
Gift of Mercedes de Acosta.
The Costume Institute Collection
CI 40.130.2ab

Evening ensemble: Coat of black satin
embroidered in a floral design with black
floss. Cuffs and band around neckline of
needle lace of "Reticella" type, Aegean,
18th-19th c.; harem pants—skirt of black
satin with gilt metallic tassels above leg
opening.
Designed by Callot Soeurs.
Gift of Mercedes de Acosta.
Lent by The Museum of the City of
New York
SL 75.197.2ab

Coat of black velvet with sailor collar and
deep cuffs of "Gros Point de Venise"
lace, Venetian, 17th c.; worn over evening
costume of dark brown velvet with a
harem style pants-skirt, draped at the
hips; gold tassels at each leg.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.21
SL 75.200.17

Coat of black velvet; three quarter length
jacket has wide bands of cream lace on
sleeves, neckline and a hipline; straight
skirt has lace at hemline. Laces: filet
(darned, knotted netting), Italian, 17th
c. or later; needle lace edging, early
20th c.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.22ab

Tunic, three-quarter length, of black
chiffon with center front and center back
inset panels of "Point Plat" lace (bobbin,
tape joined with needle filling), Venice
or Milan, 17th c.; lace bordered with gold
lamé ribbon. Tunic is shown over evening
costume of gold satin with harem style
pants; matching waist sash ends with gold
tassels.
Gifts of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.23
SL 75.200.15ab

Tunic, three-quarter length, of "Buratto" (darned gauze-woven netting), Italian, 17th c.; with small side panel of darned, knotted netting of same date. Sides and hem bound in gold lamé ribbon. Tunic shown over harem style pants-skirt of black velvet; black satin waistband; heavy gold braid tassels at each leg.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.24
SL 75.200.13

Dress of beige and gold lamé with long sleeves, a high neckband, and full skirt; small gold button and braid fasteners from neck to waist.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.26

Evening costume of gold satin with camisole bodice and chalwar type trousers trimmed with metallic gilt tassels.
Designed by Callot Soeurs.
Gift of Mercedes de Acosta.
Lent by The Museum of the City of New York
SL 75.197.3a

Long tunic of heavy linen and filet lace (darned, knotted netting), Italian, 17th c. or later; edging on sleeves and hem of warp macramé, Italian, 17th c. or later.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.25

Overblouse of heavy natural linen with wide bands of needle lace insertion, "Reticella," Italian, 16th-17th c.; bobbin lace border with deep scallops of Genoese lace, 17th c.; collar ruffle of "Valenciennes" (bobbin lace), Franco-Flemish, early 19th c.
Gift of Mercedes de Acosta.
The Costume Institute Collection
CI 40.130.4b

Overblouse of ivory linen elaborately patterned into squares of varied sizes by drawnwork, and with wide inset bands on each side of 18th c. "Mechlin" lace (Flemish, bobbin; French name, "Malines").
Gift of Mercedes de Acosta.
Lent by The Museum of the City of New York
SL 75.197.5

Overblouse of heavy cream linen with two front panels extending below hem front; hem band and high standing collar decorated with drawnwork and openwork embroidery. Lace trimmings: "Reticella" (needle lace), Italian, 16th c.; bobbin lace edging, Italian, 16th c.; early 20th c. needle lace at seam joints.
Gift of Mercedes de Acosta.
Lent by The Museum of the City of New York
SL 75.197.6

Overblouse of sheer ivory linen embroi-

dered in white in a pattern of scattered flowers. Insertions on blouse and jabot of "Valenciennes" (bobbin lace), Franco-Flemish, ca. 1800.
Gift of Mercedes de Acosta.
Lent by The Museum of the City of New York
SL 75.197.7

Overblouse of white batiste trimmed with white floral embroidery and wide bands of lace insertions. Lace: "Valenciennes" (bobbin), Franco-Flemish, 19th c.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.4

Overblouse of white batiste trimmed with white floral embroidery and wide bands of lace insertions. Lace: "Valenciennes" (bobbin), Franco-Flemish, 19th c.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.5

Overblouse of white linen trimmed with wide bands of beige lace and drawnwork. Lace: Bobbin, 19th c.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.6

Overblouse of heavy linen with bands and panels of cutwork and drawnwork; bobbin fringe, Italian, 16th c. type.
Gift of Mercedes de Acosta.

Collection of The Brooklyn Museum
SL 75.200.7

Overblouse of heavy cream linen with inset bib, side panels and hem band of cutwork, drawnwork and "Reticella" bobbin lace edgings, Italian, 16th c., used as insertions; "Valenciennes" lace ruffle on collar, early 19th c.
Gift of Mercedes de Acosta.
Lent by The Museum of the City of New York
SL 75.197.8

Overblouse of heavy natural linen with wide bands of lace. Laces: needle lace in "Reticella" style, Italian, probably 19th c.; bobbin lace edging, Italian, 17th c.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.11

Overblouse of needle and bobbin laces, probably Flemish and Italian, 18th and 19th c.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.12

Overblouse of various kinds of padded needle lace, French or Spanish, 17th c.; shown with rose-red satin evening costume with harem style pants-skirt trimmed with matching tassels.
Gift of Mercedes de Acosta.

Collection of The Brooklyn Museum
SL 75.200.20
SL 75.200.16

Sleeveless coatee of black velvet and "Gros Point de Venise" (needle lace) Venetian, 17th c.
Gift of Mercedes de Acosta.
The Costume Institute Collection
CI 40.130.3

Beige lace vest. Laces: Needle with applied relief, Italian, 17th c.; side panels, cutwork with needle detail, Italian, 17th c.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.18

Sleeveless vest of "Gros Point de Venise" lace with "roses" on the brides, Venetian, 17th c. Shown over evening costume of black satin with camisole bodice and harem style pants-skirt; gold tassels at each leg and at sash ends.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.19
SL 75.200.14

Nightgown of French mull trimmed with "Valenciennes" (bobbin lace), Franco-Flemish, 18th-early 19th c.; embroidered medallion with cupid in a floral circle.
Gift of Mercedes de Acosta.
The Costume Institute Collection
CI 40.130.5

Nightgown of white batiste, accented with white floral embroidery and a medallion with a cupid, and trimmed with ecru lace. Laces: "Valenciennes" (bobbin), Franco-Flemish, 19th c.; band at sides and on hem of bobbin lace with needle mesh detail, Italian or Flemish, 18th-19th c.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.10

Chemise of white batiste trimmed with wide bands of ecru lace. Laces: Bands of "Valenciennes," 19th-20th century; Brussels bobbin with applied braid, 19th c.; hem of bobbin lace, possibly Bruges, 19th c.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.8

Chemise of white batiste trimmed with wide bands of ecru and beige lace. Laces: bobbin, Flemish, 19th c.; band at bottom of needle lace, 19th c.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum
SL 75.200.9

Chemise of white French mull with main band of bobbin lace with applied braid detail. Brussels, 19th c. Upper band is bobbin lace, Milanese, 17th-18th c.
Gift of Mercedes de Acosta.
The Costume Institute Collection
CI 40.130.6

Twenty-four pairs of shoes in two leather trunks lined with cream silk plush. Shoes designed by Yantorny.

Gift of Capezio, Inc.
The Costume Institute Collection
CI 53.76.1-24

Pair of shoes of rust velvet and cream satin with rhinestone studded buckle.

Designed by Yantorny.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum.
SL 75.200.1ab

Pair of mules, of dull green silk embroidered with gold tinsel.

Designed by Yantorny.
Gift of Mercedes de Acosta.
Collection of The Brooklyn Museum.
SL 75.200.3ab

Pair of shoes of black velvet with paste buckles.

Designed by Yantorny.
Lent by The Philip H. and A. S. W.
Rosenbach Foundation
SL 75.219.3ab

Pair of shoes of taupe voided velvet with paste buckles.

Designed by Yantorny.
Lent by The Philip H. and A. S. W.
Rosenbach Foundation.
SL 75.219.2ab

IRENE CASTLE

Dance dress of pale grey silk gauze with long sleeves bordered by grey fox; and silver lamé waistband and sash faced in chartreuse and emerald satin. Worn in "Watch Your Step" 1914.

Designed by Lucile
Gift of Irene Castle
(Mrs. George Enzinger)
The Costume Institute Collection
CI 47.57.1

Dance dress with bodice of pale blue silk satin and hooped skirt of chartreuse silk chiffon trimmed with bands of pale blue satin and garlands of flowers; matching hat. Worn in "Watch Your Step" 1914.

Designed by Lucile
Gift of Irene Castle
(Mrs. George Enzinger)
The Costume Institute Collection
CI 47.57.3-4

Dance dress of black velvet with full panniered skirt and lace trimmed bodice. Designed by Lucile, about 1921

Gift of Irene Castle
(Mrs. George Enzinger)
The Costume Institute Collection
CI 47.57.5

Dance dress with bodice of turquoise/gold lamé, and tight trousers of gold tissue

shadowed by hooped skirt of black embroidered net.

Gift of Irene Castle
(Mrs. George Enzinger)
The Costume Institute Collection
CI 47.57.6

Dance dress with bodice of orchid/gold lamé and petalled skirt of mauve and rose pink silk chiffon trimmed with scattered flowers and petals of silk and velvet; headband of gold lamé leaves and grapes.

Label: Frances & Co., Dressmakers Inc., about 1923.

Gift of Irene Castle
(Mrs. George Enzinger)
Lent by the Museum of the City of New York, Theatre & Music Collection
SL 75.197.17ab

Dutch type cap of cream net with lace edge. About 1911.

Gift of Irene Castle
(Mrs. George Enzinger)
The Costume Institute Collection
CI 47.57.7

Headdress: loops of silver lamé ribbon trimmed with rhinestones.

Lent by Cornell Costume Collection
SL 75.221

MILLICENT ROGERS

Dress of silk with a wine colored ground and an all-over yellow and blue geometric print; jumper type bodice; full pleated skirt; wine colored wool jersey "gigot" sleeves set into a dropped shoulder line. Designed by Mainbocher, 1948.

Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.63ab

Dress of red and black checked tie silk; "gigot" sleeves set into lower shoulder line; box pleated skirt; navy blue braid trim.

Designed by Mainbocher, 1943.
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.66

Suit: jacket of gray flannel with green wool leaf appliqués on collar and sleeves; straight gray flannel skirt; green and black petit-point and velvet striped floral vest outlined with green braid. Austrian, 1930's.

Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.43abc

Evening suit: black satin bodice with leg-of-mutton sleeves and black satin

frogs; full length black satin skirt with trumpet flare. 1930's.

Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.44ab

Suit of navy blue wool; double-breasted fitted jacket with dolman sleeves; skirt has box pleated front and straight back. 1940's.

Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.60ab

Long black faille evening coat with black lace ruffle around neckline, down center front and around hem.

Designed by Schiaparelli, 1939.
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Lent by the Fashion Institute of Technology.
SL 75.195.7

Black evening coat with embroidered collar (wheat pattern) and black moiré bows.

Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Lent by the Fashion Institute of Technology.
SL 75.195.9

Jacket, double breasted, of quilted cotton in a floral and plaid pattern in royal blue, green, gold and white; silver coin buttons. German, 1930's.

Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.42

Vest of lavender satin and gold velvet with pink and green floral embroidery. Designed by Schiaparelli, 1938.

Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Lent by the Fashion Institute of Technology.
SL 75.195.17

Blouse with "gigot" sleeves, of bright pink faille with matching silk tassel trim. Designed by Mainbocher, 1948.

Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Lent by the Fashion Institute of Technology.
SL 75.195.22a

Blouse of natural linen with long leg-of-mutton sleeves.

Designed by Valentina, 1930's.
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.40a

Blouse of white floral printed sheer cotton.
Gift of Millicent Rogers.
Collection of The Brooklyn Museum.
SL 75.200.95.

Jacket of moss green velvet with tucked yoke.
American, after 1949.
Lent anonymously.
SL 75.199.2

Jacket of garnet velvet.
American, after 1949.
Lent anonymously.
SL 75.199.3

Jacket blouse of forest green velvet.
American, after 1949.
Lent anonymously.
SL 75.199.4

Jacket blouse of purple velvet; silver medallions at center front; collar points edged with silver.
American, after 1949.
Lent anonymously.
SL 75.199.5

Sweater of black wool knit; wide round drawstring neckline; small round bone buttons down front; wide bands of red and green knit outlining neckline; drawstring waistline.
Designed by Schiaparelli, 1930's.

Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.32

Skirt of black patterned satin with black tassels and cloth "bead" trim.
Designed by Mainbocher, 1948.
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Lent by the Fashion Institute of Technology.
SL 75.195.22b

Circular evening skirt of black imitation fur.
1950's.
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Lent by the Fashion Institute of Technology.
SL 75.195.21

Full pleated skirt of deep red wool trimmed with three rows of black braid and tassels arranged in wide scallops.
Designed by Mainbocher, 1948.
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Lent by the Fashion Institute of Technology.
SL 75.195.26

Peasant skirt of bright gold wool fleece; three bands of green outline hem;

drawstring waistband.
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.47

Peasant skirt of quilted cotton; beige ground with all-over rose, green, lavender and blue floral print; drawstring waistband.
French (Provençal).
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.48

Peasant skirt of quilted cotton; navy blue ground with a floral print in rose, green, blue and yellow.
French (Provençal).
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.49

Peasant skirt of quilted cotton; cream ground with purple, rose and blue floral print.
French (Provençal).
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.50

Peasant skirt of quilted cotton; sky blue ground with an all-over yellow, rose,

brown and green floral print.
French (Provençal).
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.51

Quilted peasant skirt of lavender and white printed cotton.
French (Provençal).
SL 75.216.1

White pleated cotton pants with very full legs; fringed hem.
Hungarian.
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Lent by the Fashion Institute of Technology.
SL 75.195.13

Full tiered skirt of dark mustard velvet.
American, after 1949.
Lent anonymously.
SL 75.199.7

Tiered full skirt of wine crushed velvet.
American, after 1949.
Lent by The Millicent Rogers Memorial Museum.
SL 75.215.1

Tiered full skirt of rust colored cotton trimmed with green rick-rack.

American, after 1949.
Lent by The Millicent Rogers Memorial Museum.
SL 75.215.2

Scarf of silk with a woven floral pattern in black, orange, green and coral; black silk fringe.
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.57

Stole of black lace with saffron and pink velvet ribbons.
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.59

Belt of green-gray hemp with gilded metal clasp; trimmed with gilt metal "straws" and small bells.
SL 75.216.2

Apron of lavender, gold and beige brocade; hem edged with cream lace.
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.56

JOSEPHINE BAKER

Costume: long dress of lime green taffeta, the skirt caught into poufs with pink roses, the neckline and sleeves trimmed with deep ruffles of white dotted nylon and net bound in pink satin and edged with roses.
Lent by the Directors of the Bobino Theater.
SL 75.213.4

Costume: bra, armlets and earrings of rhinestone-studded gilt metal, and briefs decorated with white satin bananas studded with rhinestones.
Lent by the Directors of the Bobino Theater
SL 75.213.5a-i

Costume: short coat completely trimmed with pleated white net ruffles, with yoke embroidered in bands of pearls, rhinestones and silver beads.
Lent by Courtesy of Hank Kaufman & Gene Lerner—producers of the forthcoming motion picture on the life of Josephine Baker.
SL 75.214.2

Ensemble: evening dress with skirt of beige pleated crepe, and bodice of white/gold matelassé with lavender and orange flowers. Coat of matching matelassé.
From her personal wardrobe.
Lent by Courtesy of Hank Kaufman &

Blouse of white floral printed sheer cotton.
Gift of Millicent Rogers.
Collection of The Brooklyn Museum.
SL 75.200.95.

Jacket of moss green velvet with tucked yoke.
American, after 1949.
Lent anonymously.
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Jacket of garnet velvet.
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Jacket blouse of forest green velvet.
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Jacket blouse of purple velvet; silver medallions at center front; collar points edged with silver.
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Sweater of black wool knit; wide round drawstring neckline; small round bone buttons down front; wide bands of red and green knit outlining neckline; drawstring waistline.
Designed by Schiaparelli, 1930's.

Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.32

Skirt of black patterned satin with black tassels and cloth "bead" trim.
Designed by Mainbocher, 1948.
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Lent by the Fashion Institute of Technology.
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Circular evening skirt of black imitation fur.
1950's.
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
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Peasant skirt of quilted cotton; beige ground with all-over rose, green, lavender and blue floral print; drawstring waistband.
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Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.48

Peasant skirt of quilted cotton; navy blue ground with a floral print in rose, green, blue and yellow.
French (Provençal).
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.49

Peasant skirt of quilted cotton; cream ground with purple, rose and blue floral print.
French (Provençal).
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.50

Peasant skirt of quilted cotton; sky blue ground with an all-over yellow, rose,

brown and green floral print.
French (Provençal).
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Collection of The Brooklyn Museum.
SL 75.200.51

Quilted peasant skirt of lavender and white printed cotton.
French (Provençal).
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White pleated cotton pants with very full legs; fringed hem.
Hungarian.
Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
Lent by the Fashion Institute of Technology.
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Full tiered skirt of dark mustard velvet.
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Tiered full skirt of rust colored cotton trimmed with green rick-rack.

American, after 1949.
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Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
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Gift of Paul Peralta-Ramos & Arturo Peralta-Ramos.
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Belt of green-gray hemp with gilded metal clasp; trimmed with gilt metal "straws" and small bells.
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Costume: short coat completely trimmed with pleated white net ruffles, with yoke embroidered in bands of pearls, rhinestones and silver beads.
Lent by Courtesy of Hank Kaufman & Gene Lerner—producers of the forthcoming motion picture on the life of Josephine Baker.
SL 75.214.2

Ensemble: evening dress with skirt of beige pleated crepe, and bodice of white/gold matelassé with lavender and orange flowers. Coat of matching matelassé.
From her personal wardrobe.
Lent by Courtesy of Hank Kaufman &

Gene Lerner—producers of the forthcoming motion picture on the life of Josephine Baker.

SL 75.214.3ab

Costume: full cape of white ostrich striped with black pheasant feathers and trimmed with sequined motifs in shades of coral, turquoise and gold. Headdress with plume of white vulture feathers and fan of deep emerald coq feathers.

Label (in headdress) Modes Pierre Salnelle, Paris.

Lent by Courtesy of Hank Kaufman & Gene Lerner—producers of the forthcoming motion picture on the life of Josephine Baker.

SL 75.214.4bd

Headdress of coral tipped feather shafts and ostrich plumes in tones of pink and coral.

Lent by Courtesy of Hank Kaufman & Gene Lerner—producers of the forthcoming motion picture on the life of Josephine Baker.

SL 75.214.5

Headdress of coral tulle and sequins topped by plumes of ostrich feathers and floating ostrich boas in tones of pale pink, coral and orange.

Label: Pierre Salnelle, Paris.

Lent by Courtesy of Hank Kaufman & Gene Lerner—producers of the forth-

coming motion picture on the life of Josephine Baker.

SL 75.214.6

Costume: cocoa fishnet leotard embroidered all over with red and gold sequins and bead fringe, with scrolled sequins embroidered on front.

Lent by courtesy of Hank Kaufman & Gene Lerner—producers of the forthcoming motion picture on the life of Josephine Baker.

SL 75.214.7abcd

Costume with butterfly wings studded with brilliants and trimmed with white plumes; matching headdress. Originally worn in the Folies-Bergère. Reproduction by Barbara Matera.

Costume: full cloak of concentric bands of white eiderdown.

Designed by Maria Constantine.

Lent by Madame Marie Spiers.

SL 75.211.1

Headdress: turban of turquoise satin with plumes of matching ostrich and coq feathers.

Lent by Madame Marie Spiers.

SL 75.211.4b

Following costumes were created for "Josephine," a show which opened at the

Monte Carlo Sporting Club for the Gala of the Red Cross of Monaco and with the patronage of His Serene Highness Prince Ranier and Princess Grace of Monaco on Friday, August 8, 1974. Starring Josephine Baker. Author, director and designer André Levasseur. Choreographer: Jean Moussy. Wigs: by Alexandre de Paris. This show was produced by the Société des Bains de Mer of Monte Carlo.

Costume: robe of beige net completely embroidered with rhinestones, with decollété neckline edged in white bird of paradise feathers.

SL 75.217.1a

Costume: leotard of beige fishnet embroidered with rhinestones and silver bead fringe, with front panel embroidered in scroll pattern with silver and crystal beads and rhinestones. Headdress of white jersey with plume of white bird of paradise feathers.

SL 75.217.1bc

Clown Costume: jumpsuit completely embroidered in gold sequins accented with rhinestone squares; conical cap embroidered in gold sequins, with fringe of turquoise hair, and false nose.

SL 75.217.3abc

Costume: "djelleba" of turquoise striped with sequins and tinsel braid in gold, magenta and green. Matching feather

mask, and wig of nylon horsehair.

SL 75.217.4abc

Costume: dress of pink chantilly lace embroidered in sequins and beads, with long sleeves and train of ostrich feathers in varying tones of pink. Wig of nylon horsehair trimmed with rhinestone-studded crescents and dome topped with pouf of pink egret feathers.

SL 75.217.5abc

Costume: uniform of beige twill with insignia on right sleeve and ribbons on left pocket, gold barettes on shoulders.

Worn for "Josephine Chante La France."

SL 75.217.6abcdef

Headdress: turquoise jersey turban with attached earrings and plumes of turquoise pheasant feathers and puffs of pink, orange, purple and chartreuse maribou.

SL 75.217.2b

SPECIAL CREDITS

Many thanks go to Mr. and Mrs. John H. Johnson for their very generous contribution for the re-creation of Josephine Baker's costume of the '20's, as at this time no costumes of Josephine Baker's of this period are in existence.

POSTER: Kenneth Paul Block

MUSIC: Compiled by Steven Paley with the help of Michael Mastrangelo, Gerry Frankel, David Geffen

JEWELRY: All Indian jewelry kindly lent by Mrs. Teal McKibben

FASHION JEWELRY throughout the exhibition by Kenneth J. Lane

To Barbara Matera, for the superb workmanship, interest and talent which has made possible the beautiful costume of Josephine Baker of the '20's

SCARVES: James Berry

To Hortense Kooluris, for her advice and help with the Isadora Duncan costumes

SPECIAL MANNEQUINS: Lane Bryant, Inc.

DANCING MANNEQUINS: Jacques Schläppi, Jr.

ADVICE AND HELP: Ara Gallant, Sam Green, Douglas Kesten

PHOTOGRAPHS: Horst, Louise Dahl-Wolfe, Mrs. Edward Steichen, Madame Maryse Bouillon

PERFUME: CALANDRE by Paco Rabanne—Paris

HOSIERY: Hanes Hosiery, with special appreciation for their continued generosity; Bergdorf Goodman; Mrs. Mary Cahan; The Fashion Group

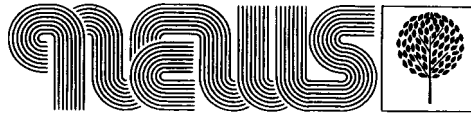
NEWS RELEASE Howard L. Levine, *Director of Public Relations*
Barbara Grimaldi, *Assistant Director*

PARSONS 1976 FASHION CRITICS AWARDS SHOW AND DINNER:

Events press may cover --

- 1) Photo session - starting at 6 p.m., Rendezvous Trianon Room, Grand Ballroom level -- see attached photo script.
- 2) Fashion Show, which will introduce the prizewinning fashion collection created by Parsons students, will begin at 7 p.m. and end at approximately 8 p.m. in the Grand Ballroom. You may cover this event from the Grand Ballroom balcony only. Please use stairway to reach the balcony level from Grand Ballroom level.
- 3) Award presentations - will begin at approximately 8 p.m. in Grand Ballroom. Parsons fashion design students will receive their awards first from leading fashion designers who have served as critics at Parsons this year. Mrs. Ford will then receive the Parsons Award (for her strong encouragement and support of the American fashion industry). This segment of the program is expected to end at approximately 8:30 p.m.

#



New School for Social Research

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741-5667 (HOME: 914-478-1461)
BARBARA GRIMALDI, ASSISTANT DIRECTOR
741-5668 (HOME: 679-8831)

**PHOTO CAPTIONS -- PARSONS AWARD TO MRS. GERALD R. FORD, New York Hilton
Hotel, March 29, 1976**

The photographic set-ups will be arranged in order as below. Full captions, left to right, are listed below. If there are any changes, they will be announced to you.

If there are any questions please ask for Barbara Grimaldi or Howard Levine, of the Parsons Public Relations Staff, or Patty Matson, of the White House Public Relations Staff.

1. **LOEB/MRS. FORD/EVERETT -- Mr. Loeb presenting Parsons Award to Mrs. Ford**

(Henry A. Loeb, Chairman of the Board of Trustees, Parsons School of Design; Mrs. Ford; Dr. John R. Everett, President of Parsons School of Design)

2. **HOLLINGSWORTH/LOEB/MRS. FORD/EVERETT -- Mr. Loeb presenting Parsons Award
to Mrs. Ford**

(Michelle Hollingsworth of Altus, Okla., Parsons Fashion Design senior who will receive the "Student Designer of the Year" Award for design excellence in tonight's show; Henry A. Loeb, Chairman, Board of Trustees, Parsons School of Design; Mrs. Ford; Dr. John R. Everett, President, Parsons School of Design)

3. **ZIMMERMAN/LOEB/MRS. FORD/EVERETT/HECKSCHER -- Mr. Loeb presenting Parsons
Award to Mrs. Ford**

(Sanford J. Zimmerman, Chairman of the Board and Chief Executive Officer, Abraham & Straus, Brooklyn, Chairman of the Parsons Dinner; Henry A. Loeb, Chairman, Board of Trustees, Parsons School of Design; Mrs. Ford; Dr. John R. Everett, President, Parsons School of Design)

4. LEVY/ZIMMERMAN/LOEB/MRS. FORD/EVERETT/NEWHOUSE/HECKSCHER -- Mr. Loeb
presenting Parsons
Award to Mrs. Ford

(David R. Levy, Dean, Parsons School of Design; Sanford J. Zimmerman, Chairman of the Board and Chief Executive Officer, Abraham & Straus, Brooklyn, Chairman of Parsons Dinner; Henry A. Loeb, Chairman, Board of Trustees, Parsons School of Design; Mrs. Ford; Dr. John R. Everett, President, Parsons School of Design; Mrs. Samuel I. Newhouse, Chairman, Special Reception Committee; August Heckscher, Chairman, Board of Overseers, Parsons School of Design)

5. ZIMMERMAN/MRS. FORD/NEWHOUSE

(Sanford J. Zimmerman, Chairman of the Board and Chief Executive Officer, Abraham & Straus, Brooklyn, Chairman of the Parsons Dinner; Mrs. Ford; Mrs. Samuel I. Newhouse, Chairman, Special Reception Committee)

6. Mrs. Ford and Parsons Fashion Design students who will receive designer awards at this evening's show:

Back row: Classen / Dane / Dwyer / Manley / Pastor / Smalls / Vitiello

Front row: Keagy / Rosen / Jones / Mrs. Ford / Hollingsworth / Sabol

Back row: (Kimberly Classen, 21, of Oak Park, Ill., winner of the Liz Claiborne Award; Kim Dane, 24, of Key Biscayne, Fla., winner of the Leo Narducci Award; Carolyn Dwyer, 20, of Albany, N.Y., winner of the Albert Capraro Award; Diane Manley, 19, of Wyckoff, N.J., winner of the Kay Unger Award; Patte Pastor, 22, of Edison, N.J., winner of the Calvin Klein Award; Laura Smalls, 20, of Astoria, N.Y., winner of the Donald Brooks Award; Immaculate Vitiello, 20, of Englewood Cliffs, N.J., winner of the Donna Karan Award)

Front row: Ann Keagy, Director, Fashion Design Dept., Parsons School of Design; Nancy Rosen, 21, of Portland, Ore., winner of both the Chester Weinberg and the Piero Dimitri Awards; Eric Jones, 22, of Newark, N.J. winner of the Shannon Rodgers Award; Mrs. Ford; Michelle Hollingsworth, 22, of Altus, Okla., winner of the Student Designer of the Year Award and the Kasper Award; David Sabol, 22, of Fishkill, N.Y., winner of the Anthony Muto Award)

7. Mrs. Ford and designers who have served as Fashion Design Critics during the 1975-76 school year:

Back row: Claiborne / Rodgers / Narducci / Muto / Klein / Dimitri / Keagy

Front row: Karan / Brooks / Capraro / Mrs. Ford / Kasper / Unger / Weinberg

(Liz Claiborne; Shannon Rodgers; Leo Narducci; Anthony Muto; Calvin Klein; Piero Dimitri; Ann Keagy, Chairman, Fashion Design Dept., Parsons School of Design)

Donna Karan; Donald Brooks; Albert Capraro; Mrs. Ford; Kasper; Kay Unger;
Chester Weinberg)

8. Mrs. Ford and the Fashion Design Critics who are Parsons alumni:

Brooks / Karan / Capraro / Mrs. Ford / Kasper / Unger / Weinberg / Keagy

(Donald Brooks, Donna Karan, Albert Capraro, Mrs. Ford; Kasper, Kay Unger,
Chester Weinberg, Ann Keagy, Chairman, Fashion Design Dept., Parsons School
of Design)

-more-

PHOTOS WITHOUT MRS. FORD:

9. New Jersey students who are award winners, and their Designer-Critics:

Rodgers / Klein / Karan / Unger

Jones / Pastor / Vitiello / Manley

(Shannon Rodgers, Calvin Klein, Donna Karan, Kay Unger.

Eric Jones, 22, of Newark, winner of the Shannon Rodgers Award; Patte Pastor, 22, of Edison, winner of the Calvin Klein Award; Immaculate Vitiello, 20, of Englewood Cliffs, winner of the Donna Karan Award; Diane Manley, 19, of Wyckoff, winner of the Kay Unger Award.)

10. Individual student winners and their designer-critic. Third person in each photo is David L. Levy, Dean, Parsons School of Design --

- A. DONALD BROOKS/LAURA SMALLS/DAVID LEVY
- B. ALBERT CAPRARO/CAROLYN DWYER/DAVID LEVY
- C. LIZ CLAIBORNE/KIMBERLY CLASSEN/DAVID LEVY
- D. PIERO DIMITRI/NANCY ROSEN/CHESTER WEINBERG/DAVID LEVY (Ms. Rosen won two designer awards)
- E. DONNA KARAN/IMMACULATE VITIELLO/DAVID LEVY
- F. KASPER/MICHELLE HOLLINGSWORTH/DAVID LEVY
- G. CALVIN KLEIN/PATTE PASTOR/DAVID LEVY
- H. ANTHONY MUTO/DAVID SABOL/DAVID LEVY
- I. LEO NARDUCCI/KIM DANE/DAVID LEVY
- J. SHANNON RODGERS/ERIC JONES/DAVID LEVY
- K. KAY UNGER/DIANE MANLEY/DAVID LEVY

(For complete student identifications, see caption for photo 6)

<u>Still Photographers</u>	<u>TV Crews</u>	<u>Newspaper Reporters</u>	<u>Magazine Reporters</u>
15	7	19	6
	<u>TV Reporters</u>		
	15		

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NEWS RELEASE Howard L. Levine, *Director of Public Relations*
Barbara Grimaldi, *Assistant Director*

FOR RELEASE AFTER 11 AM EST
FRIDAY, MARCH 19

March 18, 1976

PARSONS SCHOOL OF DESIGN
WILL HONOR
MRS. GERALD FORD
MARCH 29

First Lady Will Receive
Parsons Award for Her
Support of American
Fashion Design

Mrs. Gerald R. Ford will be the guest of honor at the Parsons School of Design Fashion Critics Awards Show in New York City on Monday evening, March 29. At that time, Mrs. Ford will be presented with the 1976 Parsons Award as a tribute to her strong encouragement and support of the American fashion industry.

The Show, which annually makes public a fashion collection designed and executed in its entirety by Parsons students working under the guidance of leading American designers, will take place at the New York Hilton beginning at 7 p.m.

The Parsons Award is conferred on distinguished men and women who not only advance the cause of American fashion, but in so doing serve as an inspiration for students who are about to assume professional and citizenship roles in American society. "In this year of the Bicentennial," stated Dr. John R. Everett, President of Parsons School of Design, "there can be no more fitting and indeed

no more deserving recipient than Mrs. Elizabeth "Betty" Ford, First Lady of the United States."

Since she became First Lady, Mrs. Ford has selected a wardrobe that is designed and manufactured exclusively by American talent. Whether at 1600 Pennsylvania Avenue or on visits to foreign capitals, she has, by her example, consistently shown American women her deep conviction that the highest standards of taste and craftsmanship in fashion can definitely be found at home.

Most of the nation's foremost fashion designers (Irene Sharaff, Donald Brooks, Kasper, Don Simonelli, Chester Weinberg, Albert Capraro) and about one-half of all professionals in the field are alumni of Parsons School of Design. This year, fifteen of America's foremost fashion designers - most of whom are Parsons alumni - visited Parsons regularly to participate in its Fashion Critics Program. The Program offers Parsons' second and third year students the opportunity to submit their work to these leading designers for their criticism and guidance. The results of this unique method of fashion education will be seen in the Show, when fashion design students receive prestigious designers awards and present their winning designs. Designers who participated in the Program this year are: Donald Brooks, Albert Capraro, Liz Claiborne, Piero Dimitri, Elinore Fishman, Donna Karan, Kasper, Calvin Klein, Anthony Muto, Leo Narducci, Shannon Rodgers, Kay Unger, Ann Webster, and Chester Weinberg.

Chairman of the 1976 Fashion Critics Awards Show is Sanford J. Zimmerman, Chairman of the Board, Abraham & Straus. The Co-Chairmen are: Sol C. Chaikin, Andrew Goodman, Melanie Kahane, Oscar Kolin, Jack Lazar, Richard J. Schwartz and Jerry Silverman.

Among the Committee members for the Fashion Critics Awards Show are:

Lee Abraham; Geoffrey Beene; Donald Brooks, Albert Capraro; John W. Christian, Jr.; Angelo Donghia; Edward S. Finkelstein; Stanley J. Goodman; Mark S. Handler; Norman M. Hinerfeld; Walter Hoving; Allan R. Johnson; Matt Kallman; Kasper; Calvin Klein; Lawrence Lachman; Leonard Lauder; Ralph Lauren; Lawrence C. Leeds, Jr.; Thomas P. Losee, Jr.; Arthur Malsin; Ira Neimark; Mrs. S.I. Newhouse; Mollie Parnis; John J. Pomerantz; Oscar de la Renta; Matthew N. (Chip) Rubinstein; Kalman Ruttenstein; Abe Schrader; Geraldine Stutz; Marvin S. Traub; Diane Von Furstenberg, and Paul Woolard.

Parsons School of Design was founded in 1896 and became an affiliate of the New School for Social Research in 1972. Fully accredited, it offers a Bachelor of Fine Arts degree in Communication Design, Environmental Design, Fashion Design, Illustration, Painting and Sculpture, and, starting September 1976, Crafts. It also offers an evening Associate in Applied Science degree in Interior Design, Photography, Fashion Design, Graphic and Advertising Design, and Illustration. The Parsons student body numbers approximately 1,000, and its students come from dozens of foreign countries as well as 42 states. Parsons' distinguished faculty includes such well known names in their respective professions as Larry Rivers, Maurice Sendak, Phillippe Halsman and Elaine DeKooning.

Further information about the 1976 Parsons Fashion Critics Awards Show may be obtained by calling 741-5662.

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FOR IMMEDIATE RELEASE

**ELEVEN PARSONS SCHOOL OF DESIGN STUDENTS WILL
RECEIVE AWARDS AT ANNUAL
FASHION CRITICS AWARDS SHOW
MARCH 29**

Mrs. Gerald R. Ford Will Receive Parsons Award

Eleven talented Parsons Fashion Design students will share 12 prestigious designer awards at Parsons' Annual Fashion Critics Awards Show to be held in the Grand Ballroom of the New York Hilton on Monday evening, March 29, beginning at 7 p.m.

Mrs. Gerald R. Ford will be the guest of honor at the Show and will be presented with the 1976 Parsons Award as a tribute to her strong encouragement and support of the American fashion industry.

The Show will make public a fashion collection designed and executed in its entirety by Parsons students working under the guidance of such leading American designers as Donald Brooks, Calvin Klein, and Albert Capraro. At the Show, the professional designers who served during the past year as critics at Parsons will present Gold and Silver Thimbles, symbols of design excellence, to the Parsons students who

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created the best designs. The award-winning students are:

STUDENT DESIGN OF THE YEAR - THE KASPER AWARD

Michelle Hollingsworth of Altus, Oklahoma, will receive the coveted Student Designer of the Year Award, which is presented annually to the student who has demonstrated the greatest creativity in finished garments and a workbook. Ms. Hollingsworth, who believes that clothes should be functional, wearable, and chic, will also receive the Kasper Award for a toast poplin ensemble that includes cape coat, pants, check shirt and sweater. She received the Leo Narducci Award in last year's Show. Ms. Hollingsworth is 22.

THE PIERO DIMITRI AWARD - CHESTER WEINBERG AWARD

Nancy Rosen, 21, of Portland, Oregon, will also receive two awards - the Piero Dimitri Award for an unlined sand linen suit and striped sport shirt, and the Chester Weinberg Award for a geranium wool broad-cloth coat and chocolate wool crepe dress ensemble. Ms. Rosen has won several other design awards during her student career, and describes her talent as "a new approach to the classics, with the client's lifestyle in mind." Ms. Rosen attended Lincoln High School in Portland.

THE DONALD BROOKS AWARD

Laura Smalls of Astoria, New York, will receive the Donald Brooks Award for jet black and white jersey gowns. Twenty-year-old Ms. Smalls attended the High School of Art and Design in New York City and hopes to become the first well-known Black woman fashion designer.

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THE ALBERT CAPRARO AWARD

A red cotton jersey jumpsuit is the design that won the Albert Capraro Award for Carolyn Dwyer, 20, of Albany, New York. Ms. Dwyer, who believes that clothes should be easy, fluid and enjoyable, attended Marybrose Academy in Albany.

THE LIZ CLAIBORNE AWARD

A second-year Parsons student, Kimberly Classon of Oak Brook, Illinois, will receive the Liz Claiborne Award for an off-the-shoulder multi-purpose black cotton cover-up. Ms. Classon, 21, attended Oak Park-River Forest High School.

THE DONNA KARAN AWARD

An ivory wool coat over a two-piece crepe de chine dinner dress won the Donna Karan Award for Immaculate Vitiello, 20, of Englewood Cliffs, New Jersey. Ms. Vitiello attended The Academy of the Holy Angels in Demarest, New Jersey.

THE CALVIN KLEIN AWARD

Twenty-two-year-old Patte Pastor of Edison, New Jersey, will receive the Calvin Klein Award. The design that won her the award is an ensemble consisting of a blanket poncho with scarf-tied collar, shetland sweater, tartan-plaid shirt, and green corduroy knickers. Ms. Pastor attended J.P. Stevens High School in Edison.

THE ANTHONY MUTO AWARD

David Sabol's design of a three-piece cotton printed batik ensemble

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has won him the Anthony Muto Award. Mr. Sabol, a resident of Fishkill, New York, and a graduate of John Jay High School in Hopewell Junction, believes in clothes that are visually stimulating by means of color, texture, shape or proportion. "These are all elements that help us communicate our own unique differences to others," he says.

THE LEO NARDUCCI AWARD

Kim Dane of Key Biscayne, Florida, who won the Stan Herman Award last year, has won the Leo Narducci Award this year for her navy jersey slim skirt, jacket and crepe de chine blouse ensemble. Ms. Dane, 24, attended Belort Memorial High School in Belort, Wisconsin. She hopes to own her own fashion design company in a few years.

THE SHANNON RODGERS AWARD

Eric Jones, 22, of Newark, New Jersey, has won the Shannon Rodgers Award for his design of a rose matte jersey gown. Mr. Jones, who attended Arts High School in Newark, believes that simplicity is a fashion must.

THE KAY UNGER AWARD

The youngest student winner this year is Diane Manley, 19, of Wyckoff, New Jersey. She will receive the Kay Unger Award for her design of a nautical white cotton jacket, shorts, and terry stripe shirt ensemble. Ms. Manley attended Ramapo High School in Franklin Lakes, New Jersey.

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Parsons School of Design, alma mater to America's top designers (Norman Norell, Irene Sharoff, Donald Brooks, Kasper, Don Simonelli, Chester Weinberg, et alia), has been a major force in the movement that has shifted the international fashion capital from Paris to New York. Founded in 1896, Parsons became affiliated with The New School in 1972 and now offers Bachelor of Fine Arts degree programs in Communication Design, Environmental Design, Fashion Design, Illustration, Photography and Sculpture, and, starting in September '76, Crafts. It also offers Associate in Applied Science evening degree programs in Interior Design, Graphic and Advertising Design, Illustration, Photography, and Fashion Design. More than 1,000 full-time and 1,600 part-time students from dozens of foreign countries and 42 states comprise Parsons' student body.

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FOR IMMEDIATE RELEASE

**BROOKLYN RETAILING LEADER
HEADS PARSONS AWARDS DINNER**

Sanford J. Zimmerman, Chairman of the Board and Chief Executive Officer of Abraham & Straus, Brooklyn, N.Y., has been named chairman of the 1976 Parsons School of Design Fashion Critics Awards Show.

The Show will take place on Monday evening, March 29, at 7 p.m. in the Grand Ballroom of The New York Hilton and will be attended by more than 1000 members of the fashion industry. It will make public a fashion collection designed and executed in its entirety by Parsons students working under the guidance of such leading American designers as Donald Brooks, Albert Capraro, Donna Karan, Kasper, Calvin Klein, Leo Narducci and Chester Weinberg.

Before assuming his Abraham & Straus chairmanship in 1973, Sanford Zimmerman was chairman of the board and chief executive officer of St. Louis' Famous-Barr Department Store. He began his career at Famous-Barr in 1955 after serving three years as an instructor and assistant to the dean at New York University's School of Retailing.

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Mr. Zimmerman is Director of the Associated Merchandizing Corporation and a member of the board of directors of the Better Business Bureau. He is also a member of the executive committee of the Brooklyn Institute of Arts & Sciences, the Metropolitan N.Y. Retail Merchants Association, and the Citizens Committee for New York City.

Parsons School of Design was founded in 1896 and became an affiliate of The New School for Social Research in 1972. It offers Bachelor of Fine Arts degree programs in Communications Design, Environmental Design, Fashion Design, Illustration, Painting and Sculpture, and, starting fall 1976, in Crafts. Parsons also offers an evening Associate in Applied Science degree program in Interior Design, Graphic and Advertising Design, Illustration, Photography and Fashion Design.

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