Culture/Counterculture: Fashions of the 1960s and '70s

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CULTURE

COUNTER CULTURE

Fashions of the 1960s and '70s
Culture/Counterculture

Fashions of the 1960s and '70s

Kent State University Museum
September 20, 2019 – September 6, 2020
This catalogue has been published in conjunction with the exhibition Culture/Counterculture: Fashions of the 1960s and '70s held at the Kent State University Museum from September 20, 2019 to September 6, 2020.

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In poignant moments, collective and personal memory fuse as we respond to astonishing, often tragic events. What we remember feeling and seeing, even where we were standing or sitting, when we learned the Space Shuttle Challenger exploded or saw the Twin Towers on fire is reinforced and magnified by news reports, our circles of friends, and the cacophony of divergent responses. All these inputs become one memory: deeply personal, cultural, communal. The Kent State shootings of May 4, 1970, continue to hold just such personal and collective power. Depending on one’s age, political views, and perceptions of the aftermath, its complex meanings vary. Our memories evolve with time, and so does our understanding of what it all means and how we might apply its lessons to our actions today.

The Kent State University Museum is deeply honored to participate in the 50th Commemoration of May 4 and to be part of the campus-wide, yearlong schedule of activities organized to generate meaningful conversation and reflection. The museum’s major contribution is this exhibition, *Culture/CounterCulture: Fashions of the 1960s and ’70s*, conceived and curated by Museum Curator Sara Hume. Drawing primarily from the museum’s outstanding collection, she explores the cultural canyon between youth culture and the Establishment in the 1960s and ’70s. The divides were easily read through what we wore: activists used their appearance as billboards for their beliefs, just as parents donned conventional dresses and suits inspired by couture. While what we wear has always tracked social, historic, technological trends; in the 1960s increasing power was given to the meaning of how we dressed. By the mid-1970s, the establishment (including Parisian...
couture houses) had co-opted hippie wear and miniskirts not as the language of activism, but out of a desire to be youthful, relevant, and, yes, “hip.”

This commemoration and its spirit of reflection and inclusion has been led by the remarkable visions of KSU’s immediate past president, Beverly Warren and former provost, now president, Todd Diacon. They inspired all of us to be creative and bring forth truly meaningful projects. Dean John Crawford-Spinelli, who has enthusiastically supported the exhibition from the beginning, was instrumental in the generous grant the Museum received from the provost’s fund to help fund this publication. We appreciate the support of Rod Flauhaus, the 50th Commemoration project manager, who also understood the relevance of the exhibition.

While most of the exhibited objects are from the museum’s collection, we are also grateful to our lenders: the Rock & Roll Hall of Fame; The Ohio History Connection, and Kent State University Libraries, Special Collections and Archives. We also thank the individuals who graciously agreed to lend their personal vintage items: Sheryl Birkner, Peter Gent, Daniel Mainzer, Diane Rarick, Cindy Sheehan, and Fred Smith.

Sara Hume is to be congratulated for her insight and care in eschewing the stereotypical views of this period and teasing out the complex, nuanced differences and similarities. We appreciate the contributions of Phaedra Scherl and Carolanne Tkach, both student assistants who worked closely with Sara on the many details of the exhibition. Every Wednesday morning for the past year, our dedicated sewing volunteers—Susan Griffin, Leesa Hileman, Marilyn Lown and Millie Chrin—gathered to repair and prepare garments for the exhibition. Thanks also go to the KSU Museum staff: Joanne Fenn, collections manager; Jim Williams, exhibition designer, for his creative installation design; Todd Clark, security manager; Bianka Sinkfield, administrative assistant; Ruth Krause, store manager; Docents Jean Giulitto, Laurie Howell and Susan Laubach, as well as our colleagues Effie Tsengas, communications and marketing director, and Brittani Peterson, marketing associate. Special thanks to the designer of the catalogue, Cecilia Sveda of Minx Design, and editor Erin Holman.

Finally, please join us in remembering students Allison Krause, Jeffrey Miller, Sandra Scheuer, and William Schroeder and honoring all Kent State University students, alumni, faculty, staff, and administration, as well as the citizens of the city of Kent. We will not forget May 4, 1970.

Sarah J. Rogers
Director
Culture/Counterculture
Fashions of the 1960s and '70s

Sara Hume
Curator
Kent State University Museum
IN THE SIXTIES, the fashion industry allowed itself to be tyrannized by youth.

It was as if the kindergarten teachers had abdicated in favor of the student body…. In this decade, fashion disregarded the law of gravity. It ceased to filter down from the top – from the haut couturiers and the women of educated taste whom they dressed – to the masses. It ascended from the populace to the plutocrats. It bubbled up from teenagers, from the underground and outsider culture, from designers never admitted to the fashion Establishment.

— Marilyn Bender, The Beautiful People
Almost 50 years ago, the shootings of Kent State University students by the Ohio National Guard brought to a head the cultural divides that had split the nation. Much of the tension centered around the generation gap between the baby boomers who were filling college campuses and their parents who had served in World War II. The divisions went beyond the generational, however. There was a contrast between supporters of the Establishment and those who opposed it—the culture and the counterculture. These cleavages in society saw their expression in the fashions of the time. Clothing served as a powerful signifier of people’s identity and indicated their sense of group belonging as well as personal values.
It is difficult to define clearly who was part of the Establishment as opposed to the counterculture. Mainstream culture in the 1960s and ’70s cannot be divorced from the contributions of groups that could be seen as marginalized or disadvantaged. African Americans, those of Jewish descent, and others who today we would identify as LGBTQ all played critical roles in the world of fashion. Although these groups are associated with the political activism of the period, they were not necessarily part of the counterculture. Members of these groups did, however, gain prominence in radio, television, film, theater, even politics and the society pages. Television in particular was central to the development of mainstream culture in the 1960s; by 1960 nearly 90 percent of American homes had a television set. Not only was the TV nearly ubiquitous, but other forms of media became less popular—film attendance declined as did the number of hours people listened to the radio.¹

In the popular imagination, one of the icons of 1960s mainstream fashion is First Lady Jacqueline Kennedy. The epitome of privilege, she was born into affluence and grew up in polite society. Known for her education in literature and the arts, Kennedy also maintained a love of fashion, particularly French couture. Her advantages extended beyond the material, as she was endowed with natural grace and beauty. During her years in the White House, she worked closely with designer Oleg Cassini to craft her signature look. She favored tailored suits with knee-length skirts and three-quarter-length sleeves in solid colors. She also wore straight, sleeveless, A-line dresses. With their simple lines and solid colors, her clothes were both flattering and photogenic. As her husband was likewise attractive, television naturally complemented the couple. The president and First Lady both used the medium to their advantage. While John F. Kennedy memorably excelled in a televised debate during his campaign, Jacqueline Kennedy took to the television for a tour of the White House that was broadcast on CBS (fig. 1).

Figure 1. Jacqueline Kennedy, December 5, 1961. Photography by Robert Knudsen, White House, in the John F. Kennedy Presidential Library and Museum, Boston.
The Kennedys, among the youngest families to have resided in the White House, reflected the fresh optimism of the early 1960s. While they were young, they were of an earlier generation than the baby boomers—now known as the Greatest Generation. President Kennedy had served with distinction in World War II, and he inspired members of the next generation, who heeded his call to ask what they could do for their country. The infatuation with the presidency and politics fostered during the Camelot years, however, did not long survive after the president’s assassination. Vietnam, first, then Watergate shattered such optimism.

In the years following her first husband’s death, Jacqueline Kennedy Onassis kept largely out of the public spotlight. However, she did continue to dress with her characteristic grace and elegance. For instance, in 1967, on a visit to Cambodia, she wore a dress identical to the evening dress of mint-green silk edged with dense beading by Valentino that is in the Kent State University Museum collection. This gown represents both the simple lines and the exceptional quality of the clothes favored by the former First Lady (fig. 2).

**Figure 2.** Green silk charmeuse evening dress edged with beading by Valentino, 1967, Silverman/Rodgers Collection, KSUM 1983.1.593 ab.
In the 1960s, the haute couture industry continued to exert strong influence over how a large segment of the population dressed. Despite the growing prominence of youth culture, important and successful designers such as Chanel and Balenciaga created innovative designs for an older clientele. Gabrielle “Coco” Chanel (1883–1971) had begun her career as a milliner before expanding to sportswear in the early 1910s and then finally opening a full couture shop in Paris right at the end of World War I. While her early career had been marked by her innovative use of jersey in casual sportswear, Chanel’s mature designs were noted for their tweed (fig. 3). In the years following the reopening of her house after World War II, her name gradually regained its status as a sought-after luxury brand. The quilted linings and metal chains weighting down the jackets’ hems ensured the neat appearance of the bulky fabrics.

Cristóbal Balenciaga (1895–1972) was also renowned for his ability to control fabric in his distinctive designs. His house rose to prominence in the years following World War II. In contrast to the contemporary designs of Christian Dior (1905–1957), which emphasized and exaggerated the natural form of the woman’s body, Balenciaga defied a woman’s shape as he created new silhouettes. In the 1960s, he continued to maintain an appeal to older women, to whom his forgiving designs were flattering.

Figure 3. Pink tweed suit with matching blouse by Gabrielle “Coco” Chanel, 1960s, Silverman/Rodgers Collection, KSUM 1983.1.425 a-c.
While Paris remained a center for high-end, custom-made clothing, designers in America also served an Establishment clientele. One American label that tapped into a significant market of women with its wearable, simple yet sophisticated clothing was Jerry Silverman, Inc. The label was launched in 1959 by Jerry Silverman (1910–1984) and his designer and partner Shannon Rodgers (1911–1996), the founding benefactors of the Kent State University Museum, which now maintains an important collection of their designs. Silverman described his clothing as the “meat and potatoes of the dress industry, not the frosting,” and his pieces were offered for sale across the country in boutiques and department stores. The label was notable for its quality ready-to-wear clothing in interesting fabrics and colors. The tweed dress included in the exhibit showcases both its simplicity of line and its attention to material and texture (fig. 4). First Ladies Patricia Nixon, Lady Bird Johnson and Rosalyn Carter all wore Jerry Silverman dresses. Early in his career, Rodgers worked as a costume designer in Hollywood and cultivated connections with celebrities. He designed dresses for a number of celebrities, including Dinah Shore and Miss Americas Bess Myerson and Phyllis George.

The connections Silverman and Rodgers maintained with notable figures ensured that an important collection of clothing with celebrity associations became part of the KSU Museum collection. For example, Dinah Shore (1916–1994) wore pieces designed by Rodgers, but she was also a generous donor to the museum, and its permanent collection includes a number of additional pieces from her wardrobe, among them this blue wool evening dress by Norman Norell (1900–1972) (fig. 5). Norell, like Shannon Rodgers, began his career working in theater and film as a costumer, but in the late 1920s he transitioned into working on Seventh Avenue for Hattie Carnegie (1886–1956). After twelve years with Carnegie, where he reimagined couture designs adapted from Paris into ready-to-wear garments for the American market, he moved to work with the manufacturing firm Anthony Traina. Following Traina’s retirement in 1960, Norell launched his own label. The
Figure 5. Blue wool evening dress with embroidered border by Norman Norell that belonged to Dinah Shore, ca. 1965, Silverman/Rodgers Collection, KSUM 1983.1.480 a-c.
name “Norell” remained synonymous with craftsmanship and fine workmanship even though the clothes were not couture. Dinah Shore’s blue wool dress exemplifies the high quality and understated elegance of Norell’s work.

Dinah Shore first gained fame as a popular singer and radio star during the 1940s. Her career followed the rise of television as she became the host of her own show in the 1950s. By the 1960s, she was an established celebrity known for her wholesomeness and warmth. She continued to host her own talk shows through the 1970s. Kitty Carlisle Hart (1910–2007) was another celebrity and socialite of the 1960s whose wardrobe is included in the KSU Museum collection. Like Shore, Carlisle was Jewish and became well known as a television personality familiar to Americans in the 1960s and ’70s, having made a name for herself as a film actress and opera singer starting in the 1930s. From 1956 to 1978 she was a regular panelist on the television game show To Tell the Truth. Her elegance and stylish dress on the show made her a household name. During the 1980s,

Figure 6. Black velvet and pink satin evening dress by Donald Brooks that belonged to Kitty Carlisle Hart, ca. 1968, Silverman/Rodgers Collection, KSUM 1983.1.1282.
Carlisle donated some of her gowns to the KSU Museum. Carlisle is represented in this exhibition by a pink satin and black velvet gown by Donald Brooks (1928–2005) (fig. 6). Brooks, also like Shannon Rodgers, enjoyed a career as both costume and fashion designer. While heading his own label from 1965 to 1973, he also designed costumes for Broadway plays, television, and film. Despite his theatrical experience, his fashions were designed to let the wearer shine so they did not overwhelm her. In his obituary in Women’s Wear Daily, the buyer Jeane Eddy was quoted as describing his designs: “Donald’s feeling about clothes is that the woman should be most prominent. He was what I called the middle of my yardstick. There was someone at the bottom with dumb dresses and there was Rudi Gernreich at the top with his over-the-top designs that were very avant garde. Donald was always in the middle. He was a designer for all seasons.”

Bess Myerson (1924–2014) first found national fame when she was elected Miss America in 1945. She was the first (and so far, only) Jewish woman to receive that title, which she won in the weeks immediately after World War II—right on the heels of Americans’ triumph over the anti-Semitic forces of Nazism—suggesting an acceptance of Jews into the mainstream of American culture. Following her reign, Myerson served as a spokesperson and made television appearances on game shows before transitioning to a career in politics. She is represented in this exhibition by a Shannon Rodgers dress of sheer white chiffon trimmed at the cuffs with white fox fur (fig. 7). The elegant dress plays with a tension between modesty and sexiness. It includes a plunging neckline and an open back, yet the skin is discreetly concealed with a layer of sheer chiffon.

Figure 7. White silk chiffon evening dress trimmed with fur by Shannon Rodgers that belonged to Bess Myerson, 1960s, Silverman/Rodgers Collection, KSUM 1983.1.640.
The selection of fashion designers and celebrities included in this exhibition attests to the prevalence of Jews in popular culture. The fashion industry in New York has employed a significant number of Jews as well as members of other immigrant communities. Eastern European immigrants, who fled the nineteenth-century pogroms in their native lands, put their tailoring and dressmaking skills to work in the city’s growing fashion industry. While they certainly faced anti-Semitism in the United States through the early twentieth century, by World War II Jews were increasingly integrated into society. Although they were now solidly members of the Establishment, many chose new names to disguise their Jewishness: Norman Levinson became Norman Norell, Hattie Kanengeiser became Hattie Carnegie, Fanny Shore became Dinah Shore, Donald Blumberg became Donald Brooks, and Catherine Conn became Kitty Carlisle. Bess Myerson resisted pressure from Miss America organizers to use the more anglicized “Beth Merrick.” The discretion with which they maintained their Jewishness granted these entertainers and designers full access

Figure 8. Black net evening dress with silver sequins by Norman Norell for Bonwit Teller worn by Diahann Carroll, 1960s, Gift of Mrs. Amy Greene-Andrews, KSUM 2002.44.1a.
to the advantages that privilege afforded. Jews also made a significant contribution to the civil rights movement during the 1950s and 1960s. Driven by their own status on the margins of society, Jews made up at least 30 percent of the white Freedom Riders registering blacks to vote and picketing segregated establishments.7

In the 1960s African Americans continued to face discrimination and even segregation. However, during this time some African Americans achieved the highest levels of celebrity. The career of Diahann Carroll (1935– ) reflected the emergence in the 1950s of mainstream films that featured black casts, including Carmen Jones and Porgy and Bess. In 1962 Carroll became the first African American woman to win a Tony Award for her role in No Strings. Through the 1960s she appeared on a string of television variety shows before landing the title role in the 1968 series Julia, which made her the first African American actress to star in her own television series in a role other than as a domestic worker. While she broke barriers by her very presence on television, the content of the program was not provocative. Because the show was created at a time when racial tensions in the nation were coming to a head following the assassination of Martin Luther King Jr., its producers and writers struggled to avoid racist stereotypes. They faced the challenge of representing black culture for white America. In general, they presented a comfortable, middle-class woman who reflected few if any aspects of black culture besides her skin color. Carroll said in a 1968 TV Guide interview: “At the moment we’re presenting the white Negro. And he has very little Negroness.”8 Carroll is represented in this exhibition by a dress of black tulle adorned with silver sequins that Norman Norell designed for her in the 1960s (fig. 8). This dress is stunning but squarely conventional in its design and appeal. Like her television character, it was appealing in part by being nonthreatening, by conforming to mainstream aesthetics.

One of the most celebrated African American stars to emerge in the 1960s was Diana Ross (1944– ). She was one of the most successful stars of Motown Records. Under the direction of Berry Gordy Jr. the public image including the dress of Motown stars was carefully controlled. Ross’s group, the Supremes, was the first major success under the Motown label, and it established a polished, sophisticated look for African American performers. Other than Diahann Carroll and Lena Horne, African American women had few examples of glamorous celebrities as inspirations.9 Motown was an important player in the progress African Americans made in shaping popular culture. As a black-owned business, it provided an opportunity for black stars and executives to profit. The story of American popular music through the 1950s was dominated by white stars such as Elvis Presley and Buddy Holly, who reinterpreted the blues and other musical styles developed in the African American community. By the 1960s, groups such as the Supremes and the Miracles gained a mainstream audience in both the United States and Europe. British pop groups who would come to dominate the airwaves through the 1960s were also heavily influenced by the blues and R&B, including the music produced by Motown. During the 1960s, television played a large role in
popularizing musical groups. Programs like American Bandstand and The Ed Sullivan Show brought entertainers into American living rooms and contributed to a culture of celebrity. Similar shows in Great Britain, including Ready, Set, Go and Top of the Pops, popularized American music across the pond. In 1970, Diana Ross left the Supremes to launch her own solo career, and in 1971, she had her own television special, Diana! in which she wore the taupe sequined dress included in this exhibition. The dress is a testament to Ross’s attention to cultivating her glamorous persona. In the early years of her career, she had made her own dresses, but by the 1970s she had designers such as Bob Mackie help her establish her look.

As much as Diana Ross was the essence of glamor and sophistication, Jimi Hendrix (1942–1970) epitomized wild experimentation. In contrast to the generally conservative style of many of the African American stars through the 1960s, Hendrix was extravagant and deliberately thumbed his nose at the constraints of polite society. He began his career, wearing suits and standing in the background, in backup bands for rhythm & blues acts including Little Richard, Wilson Pickett, Sam Cooke, and Ike and Tina Turner. After signing with British manager Chas Chandler in 1966, Hendrix moved to London, where his career took off. He developed a highly individual style, in part from his exposure to London’s fashion scene, that favored bright colors, a combination of bold patterns, and luxurious textures. His flashy stage presence was a combination of statement clothing choices and such antics as burning his guitar.

Despite his roots in the US blues and soul music scene, Hendrix’s mature music was part of the predominately white psychedelic rock scene of the late 1960s. The fashion he gravitated to, including the purple velvet jacket displayed in the exhibition also pushed established gender boundaries. The luxurious material and its bold color were and still are largely viewed as feminine. Hendrix was a pivotal figure in the development of countercultural style for his provocative exploration of the boundaries of race, gender, and personal style.

Hendrix’s bold personal style was groundbreaking in the 1960s. But by the 1970s, many of the dramatic style
choices that had been on the fringe in the
1960s became increasingly mainstream. The
dresses included in the exhibition that
were worn by Lena Horne (1917–2010)
demonstrate the increasing acceptance of
bohemian style. A generation older than
Diahann Carroll, Horne had a career that
spanned more than seventy years and
truly reflects the increasing opportunity
for African American women. She acted
in Hollywood films during the 1940s,
but her parts were restricted to minor
roles because scenes she was in would
have to be cut for cities that did not allow
scenes with black performers to be shown.
Through the 1960s, Horne performed
primarily as a singer in nightclubs while
also making many appearances on TV
variety shows, including The Ed Sullivan
Show and The Judy Garland Show.
In the 1970s, she became familiar to
a new generation of viewers through
appearances on Sesame Street and The
Muppet Show. Like Diahann Carroll and
Diana Ross, Horne cultivated an elegant
and sophisticated style. By the 1970s,
she had adapted her classical look to
the increasingly bohemian contemporary
fashions (fig. 9). Giorgio di Sant’ Angelo
(1933-1989), a designer who rose to
prominence in the late 1960s, designed
many of her clothes. Sant’ Angelo made
his name with designs that took inspiration
from Native American and gypsy styles
and included leather, fringe, feathers and
beads. He moved on to make extensive
use of stretchy, drapey materials such as
the synthetic jersey shown in Lena Horne’s
clothes included in this exhibition.

Along with Jews and African Americans,
gays were central to the development
of fashion in the 1960s and ’70s.
Although homosexuality remained
largely unacknowledged, a significant
number of prominent fashion designers
were gay. While gay rights became a
subject of political struggle in the late
1960s and the 1970s, particularly
following 1969’s Stonewall riots, the
public was not necessarily aware of the
sexuality of celebrated fashion designers.
In the catalogue accompanying her
groundbreaking exhibition A Queer History
of Fashion, Valerie Steele addresses the
question of whether it is even appropriate
to discuss the sexual identity of designers.
She concludes that “it is entirely legitimate
to discuss the sexuality of the deceased,
since there is nothing shameful about
variant sexuality.” Furthermore, “it is, in
fact, entirely legitimate to ask why
homosexuals have played such an
important role in fashion.”10 Many of the
designers discussed in this essay who
were closely linked to designing for the
Establishment of the 1960s were gay.
Steele identifies two of the great icons of
postwar Paris fashion, Balenciaga and Dior
as having been gay. Both were discreet in
their personal lives, but each shared his life
with a male partner. Norman Norell was
another designer of the same generation
who was likewise discrete in his sexual
identity. While known among his circle as
gay, he would never admit it.11

Jerry Silverman and Shannon Rodgers
were partners in their personal as well as

Figure 9. Red jersey dress with long trumpet sleeves
by Giorgio di Sant’ Angelo worn by Lena Horne,
professional lives. They owned and lived in adjacent penthouse apartments on Park Avenue in New York City and shared a country house upstate. Like many of these other designers, their relationship was certainly known among their friends but not by the public. Rodgers, the creative force in the partnership while Silverman was the businessman, loved dramatic displays and decorating but created a firmly mainstream aesthetic for the brand.

However, many members of the younger generation who came to direct fashion in the 1960s and ‘70s were more open. Yves Saint Laurent (1936–2008) took over Dior’s house after the master’s death in 1957. He would assert to a French film maker in 2002, “My sexuality has been very important to my creativity.” He was particularly interested in the lines between men’s and women’s fashion. Taking inspiration from Marlene Dietrich’s wearing of men’s formal wear, Saint Laurent famously reinterpreted the man’s tuxedo as a woman’s tailored suit. This exhibition includes a suit with a safari jacket, a design Saint Laurent first presented in 1967 (fig. 10). The look approximated the styles worn both by the Afrika Korps (the German troops stationed in Africa during World War II) and white colonists’ dress more generally. Saint Laurent, born and raised in Algeria by French parents, frequently took inspiration from points of contact between Europe and other cultures. As a young designer in the 1960s, he looked to the styles among the youth for inspiration, and many of his designs reflected innovation that pushed against Establishment constraints. While his couture designs were definitely part of mainstream fashion, he introduced a boutique—his Rive Gauche line—that offered fashions at a lower price point, allowing his work to reach a larger, albeit still select, audience.

Another designer who explored the boundaries of gender constructs was Rudi Gernreich (1922–1985). Born in Austria,
Gernreich was Jewish and fled to the United States with his mother in 1938, when Germany annexed the country. As early as the 1950s, he became active in the burgeoning gay rights movement through his work with the Mattachine Society, one of the earliest LGBTQ rights organizations in the United States. Motivated by his dissatisfaction with society’s attitudes toward sexuality and the body, Gernreich imagined a future where gender played a negligible role in informing how people dressed. In a January 1970 issue of *Life* magazine, Gernreich predicted that in the 1970s clothing wouldn’t be identified as either male or female: “Women will wear pants and men will wear skirts interchangeably.”13 While he consistently showed outfits for women with pants starting in the mid-1960s, he took his idea for unisex to the extreme in the 1970s when he showed identical outfits for men and women, including caftans. This exhibition includes a caftan that bears the Rudi Gernreich label, although it appears to have been made in India with traditional techniques such as patchwork and mirror-work. Gernreich was photographed wearing a similar caftan (fig. 11).

While Gernreich’s designs were more revolutionary than mainstream fashion, regular Americans’ wardrobes did change in a number of ways that echoed his ideas. Women increasingly wore pants, including pantsuits for work. Men wore their hair long and embraced a more colorful palette. In his contribution to this catalogue, Daniel Hill explores what is often referred to as the Peacock Revolution in menswear. The easing of distinction between masculine and feminine dress was accompanied by an increase in casual styles. College campuses largely became incubators for these clothes—particularly jeans. Both young men and women wore jeans and T-shirts on campus for an expanding array of social occasions. While many college campuses in the

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Figure 11. Patchwork caftan with mirrorwork and multicolored embroidery, ca. 1975, Gift of Coral Browne Price, KSUM 1985.27.1.
1960s still insisted young men wear jackets and ties for dinner, this formality disappeared by the 1970s. At the same time, young women abandoned accessories such as hats and gloves.

College campuses were also the site of growing political activism during the 1960s. The civil rights movement, which took off in the 1950s, laid the groundwork for a culture of protest. By the 1960s groups such as the Black Panthers and the Black United Students had gained an important foothold on campuses. Specific clothing items became closely associated with particular groups; the black beret, for instance, came to symbolize the Black Panthers. The Black United Students held a number of rallies at the Kent State campus and participated in broader campus protests. The image to the right (fig. 12) shows members participating in the Moratorium to end the War in Vietnam, which took place across the United States in October 1969. The organization’s president, Erwind Blount, stands in the center with a microphone. He is flanked by two young men who each wear dark berets. This photograph brings together symbolism that developed out of the fight for rights and respect for African Americans as well as the protest against the war in Vietnam. College students were central to the resistance because they were the generation being sent to fight and die in the conflict. Enrolling in higher education was one means of receiving a

Figure 12. President of Black United Students (BUS), Erwind Blount, speaks to crowd during National Moratorium on Vietnam War, 1969. Photograph by Lafayette Tolliver. Kent State University Libraries, Special Collections and Archives.
student deferment and avoiding the draft; another was joining the National Guard. Although images of student protests (fig. 13) from the 1960s reveal that students’ dress was generally relatively conservative, their elders often characterized these young protestors as rebellious, even iconoclastic. Tensions emerged not simply between the youth and their parents but between youth and the government. At its extreme, the protests were expressed as a disrespect for the young men who served. At the same time, many protest signs (fig. 14) clearly express support for GIs. On the whole, the objection to the war was a call to protect and save the lives of young men who had to fight. However, a soldier’s uniform did not confer on the wearer the respect and gratitude that is now shown to active duty soldiers and veterans. This exhibition includes both the uniform worn by Dennis Fullerton when he served in Vietnam in 1968 and a black cotton jacket he wore after he returned to the United States. The jacket bears the embroidered message “When I die I’ll go to heaven because I’ve spent my time in Hell/Chu-Lai.” Shirts and jackets with this

Figure 13. Students protesting the draft marched by the Military Science building (the old Hub), 1969, Kent State University Libraries, Special Collections and Archives.

Figure 14. Poster for the Student Mobilization Committee to End the War in Vietnam, 1969, Kent State University Libraries, Special Collections and Archives, L2019.50.5.
message became a form of expression for returning Vietnam veterans to both identify themselves and express the horror their service entailed.

The tensions between young people and the Establishment came to a head at Kent State. When President Richard M. Nixon announced on April 30, 1970, that he was expanding military activities into Cambodia, protests erupted across the United States. Demonstrations in Kent became unruly. In hopes of maintaining order, the town’s mayor, Leroy Satrom, called the governor of Ohio, James Rhodes, to request that the Ohio National Guard be sent in. Across the Kent campus and through the town, the young men of the National Guard, many of whom were no older than the students, sought to maintain order. Student protest leaders called for a rally on the Commons at noon on Monday, May 4, and despite university officials’ efforts to prevent such
an assembly, students began gathering in the late morning. Tensions came to a head as efforts to disband the students peacefully failed, and some students yelled and threw rocks. Ultimately some of the Guardsmen fired their rifles into the crowd, killing four and injuring nine more. People across the country were shocked by the violence, which pitted the state against young protestors.

Following the events at Kent State, the tensions between culture and counterculture persisted. However, the high fashion of the succeeding years reflected increasing influence of counterculture and street style. Rudi Gernreich made explicit references to the events of May 4 in a collection he presented in October 1970. In this show, known as his back to school collection, the military-influenced styles went down the runway on models holding real guns (fig. 15). One of the models who took part in the show, Leon Bing, reflected later: “It was a fearful failure and pretty much put a shadow over his career because people couldn’t get over it.”14 While designers such as Gernreich saw fashion as a vehicle to make commentary on political events, the events at Kent State were so raw, so recent, and so traumatic that people were not ready accept their interpretation in design.

Gernreich’s efforts to employ fashion as social commentary reflected a change in the role of fashion designers. His runway shows became a form of performance as much as a commercial activity intended purely to sell designs. This shift in the agenda of fashion shows occurred at the same time as designers were losing their place as deciders of fashion. In the world’s fashion centers emerged small boutiques that presented inexpensive, innovative clothes for trendy young people; Biba in London and Paraphernalia in New York were two of the most notable of these. Trends like the miniskirt reflect the power of these youthful consumers. While many writers have tried to assign credit for the invention of the miniskirt to such designers as Mary Quant, the style was less the result of individual inspiration as a gradual result of rising hemlines.15 Fashion was shifting from a top-down system shaped by Parisian haute couture to a bottom-up one fed by a variety of emerging style influencers. Major designers such as André
Courrèges, Pierre Cardin, and Yves Saint Laurent did recognize the importance of the youth market as they interpreted innovative styles in their high-end designs. Colleen Hill’s essay in this catalogue traces the growing influence of ready-to-wear on fashion, particularly in France.

One of the new trends in fashion that cut across every price point was the adoption of an array of experimental materials. As the world entered the space age, futuristic aesthetics influenced fashion design, particularly in the form of new synthetic materials. Many different plastics were introduced to the world by the 1950s, and in the 1960s these were liberally used as sequins and other attachments on evening dresses, as shown on this pink and white dress by Givenchy (fig. 16). They also made their way onto accessories such as handbags and sunglasses. The Courrèges sunglasses based on Inuit eyewear designed to protect against glare off of snow and ice epitomize this modern aesthetic while demonstrating a broadening range of design influences.

The emergence of inexpensive fashions meant that many outfits could be worn only a few times before being discarded. This ephemeral nature of fashion was pushed to an extreme in the brief paper dress trend. Starting in 1966, companies such as Waste Basket Boutique produced dresses out of a specially produced flame-resistant paper, similar to the material used today for gowns worn in doctor’s offices. These dresses were generally cut in simple A-line shapes, exaggerating the simple silhouette fashionable at the time. While paper

Figure 16. Evening dress with pink and white plastic strips and beads by Givenchy, ca. 1965, Silverman/Rodgers Collection, KSUM 1983.1.505 ab.
dresses were just a fad, new synthetic materials became a significant segment of the clothing by the 1970s. For example, because polyester was wrinkle-resistant, machine washable, and inexpensive, it found widespread popularity.

The move away from copying elite styles reached its logical extension with hand-crafted, DIY designs. The rejection of mainstream consumerism and materialism reached its most extreme with hippies. Participation in the counterculture was widely associated with such clothing items as jeans that have been patched or recrafted into skirts and tie-dyed T-shirts. These forms of upcycling and reuse reflected a burgeoning concern for the environment as much as an aesthetic decision.

Many of the pieces included in the exhibition were much loved items that are still in the collections of their original owners and have been lent for this exhibition. Sheryl Birkner, a freshman at Kent State in the spring of 1970, witnessed the May 4 shootings. The clothing she wore shaped the memories she has of her years in college. She still has (and wears) a dress that she bought in 1970 which is made out of four Indian wool scarves. (fig. 17). Cindy Sheehan has lent an outfit of denim culottes and matching vest, which she acquired on vacation in Southern California. As she describes it: “I visited family in SoCal each summer and enjoyed having access to new fashions before they hit the Midwest. I remember wearing this outfit in high school.” She also purchased the puka-shell and shark-tooth necklaces in Southern California as well, as they reflect a beach vibe. Diane Rarick still owns several garments that her mother, Arletta Brown made for her in the early 1970s. The wool tunic with its woven design and the poncho both draw from elements of South and Central American design. The embroidered work shirt personalizes a utilitarian garment with fanciful floral designs. For all of these women, clothing remains a link to the past. The items have strong personal attachments with the people who made them and the occasions when they were worn.

While the popularity of handcrafted styles obviously rose up organically, without the direction of fashion designers, a number of designers and artists co-opted

Figure 17. Dress made of wool scarves, 1970, on loan from Sheryl Birkner, L2019.42.1.
the trend. By the 1970s, Roy Halston Frowick (1932–1990), better known as Halston, was an influential designer. Though most famous for designs featuring clean, minimalist lines, by 1970 Halston had introduced a number of tie-dyed designs into his collection. He worked with Will and Eileen Richardson, whose firm, Up Tied, became known in New York as the best at tie-dyeing.16 The tie-dyed ensemble included in this exhibition may well have been part of this collaboration (fig. 18). Tie-dye, widely used to color T-shirts and other garments during the 1960s and ‘70s, is a form of resist dyeing that has a long tradition in many cultures. Halston’s tie-dye ensemble combines the skillful execution of this highly esteemed artistic tradition with the brightly colored vocabulary of the popular style.

Like tie-dye, patched and refashioned denim was a popular staple of many young people’s wardrobes in the early 1970s. Denim had once been a signifier of the working class, but beginning in the 1950s blue jeans became a symbol of youthful rebellion among high schoolers. Through the 1960s, denim

Figure 18. Tie-dyed ensemble with matching scarves by Halston, 1970s, Gift of Marti Stevens, KSUM 1988.11.32 a-d.
became increasingly ubiquitous, leading style leaders to develop new variations on the basic jeans. Used, worn denim became sought after, as did all manner of manipulations to the basic jeans. The pieces donated to the KSU Museum by Susan Allen-Umerley are representative of this fashion (fig. 19-20). Allen-Umerley was an undergraduate at Kent State in the 1970s, and as her jeans wore out she reinforced them with patches and scraps of fabric—including some leather she purchased in the Haight-Ashbury neighborhood of San Francisco. She also converted a pair of denim jeans into a skirt (fig. 20). In 1973, the New York Times alerted readers to the popularity of aged denim in an article titled “If Jeans Seem on Their Last Legs, It’s Only the Beginning—As Skirts,” Just as in the case of tie-dye, a tension developed between the aesthetics

Figure 19 Detail of patched denim jeans, 1970-74, Gift of Typical Student Fashions of 1970-1974, KSUM 2018.9.1.
According to the Times, a new Levi’s denim skirt cost about $8 in 1973. Bloomingdale’s sold skirts of recycled denim for $20, while the New York City boutique Serendipity 3 sold custom-made skirts with appliqués and embroidery for $300. Serendipity 3 was and still is a restaurant that also sells an array of funky and one-of-a-kind goods. In the 1960s and ‘70s the store became known for its denim clothes and accessories in particular. The KSU Museum boasts an extensive collection of its denim fashions and accessories, donated directly by the business when the museum was founded.

Among the many Serendipity 3 pieces in the collection are several that make references to Asian design motifs (fig. 21). The exhibition includes a denim maxi skirt hand-painted with a female figure that draws heavily from Indian aesthetics. Men also looked to India for inspiration as they adopted a style of suit jacket named after Jawaharlal Nehru, the first prime minister of India. The opening up of fashion choices to include design ideas from other cultures allowed Americans to break away from...
the limitations of western dress. This was particularly the case for men, who had long been confined to the strict uniformity of the suit.

While the Nehru jacket allowed for restyling the conventional suit coat, some men were even more adventurous. African American men began to adopt elements of traditional African dress as a means of honoring their heritage; notable among these is the dashiki. The word dashiki comes from the Yoruba or Hausa word danshiki and refers to a style of tunic worn by men in West Africa, specifically Nigeria. Credit for popularizing the dashiki among Americans is given to Jason Benning, who helped found the New Breed cooperative in New York City’s Harlem, which opened a store in 1967. The tunic included in this exhibition is actually from Northern Ghana, where Kent State University professor Fred Smith purchased it (fig. 22). This style of garment was not technically a dashiki, which was developed by cultures farther south in Ghana and in neighboring Nigeria. Ultimately dashiki became a general term for the styles of shirt that became popular both across West Africa and throughout the African diaspora.

High fashion also exploited the popularity of global inspiration not just in actual clothing design but also in the settings for photo shoots. Cuban writer Edmundo Desnoes criticized the trend in an essay titled “Suzy Parker and the Third World”: “The disdain and ridicule

Figure 22. Embroidered smock from Northern Ghana, 1960s, on loan from Fred T. Smith, L2019.45.1.
of capitalist countries toward the Third World reached its peak in photographs that appeared in Harper’s Bazaar using the African continent to launch the latest exotic furs, hats and stockings. . . . There is elegance and exoticism in all these photographs, true, but there is also cruelty. The cruelty that uses men as decorative elements.” 19 The 1960s were turbulent around the world, as former colonies broke from their imperial powers and achieved independence. Fashion reflected both the continued dominance of former colonial powers and the new valorization of previously subordinated cultures.

While many fashion trends drew inspiration from foreign cultures, a number of designers developed purely original patterns and motifs. Emilio Pucci was one of the most significant designers who became known for his abstract and

Figure 23. Printed blouse and wrap skirt by Emilio Pucci, ca. 1973, Gift of Charles Sawyer, KSUM 2001.50.1 ab.
brilliantly colored patterns. Pucci had his roots in producing sportswear, and his clothing had a casual ease (fig. 23). He also produced an array of accessories and even housewares, ranging from the handbag included in the exhibition to scarves, jewelry, glasses, and even airline uniforms. Missoni was another Italian brand known for its bright patterns. Although the label was founded in the 1950s, it first found success in the 1960s and became widely influential starting in the early 1970s. Missoni specialized in innovative knitwear. The example included in this exhibition is representative of the label’s signature brightly colored designs in which the knit is skillfully placed on the diagonal. The multicolored buttons and bright green belt buckle add to the whimsy and humor of the piece.

Another fun piece in the exhibition is a blue cotton dress by Tina Leser (1910–1986), decorated with an underwater design of fish and coral (fig. 24). The dress, with its pattern so large that a single repeat fills it completely, is paired with a crocheted shawl adorned with appliqués of fish cut out of the same print. Although the cut of
this rather formal dress is conventional, its originality comes from the inventive print. Leser was known for her pioneering sportswear. She began her career as a fashion designer in Honolulu, where she focused on resort wear, including playsuits and coverups. This blue undersea dress retains the seaside theme even though Leser created it after moving her operations to New York. The spirit of fun in the works by designers such as Pucci, Missoni, and Tina Leser underscores the period’s lighthearted side. The fashion model Peggy Moffit summed up the spirit of the times: “If you are serious about fashion, you don’t take it seriously. . . . I don’t think fashion is a joke, but real fashion must have wit.” Although the 1960s and ‘70s were a time of turbulence and protest, they were also full of youthful enthusiasm and innovation.

T-shirts with political messages also date to the 1960s. In the 1950s, the T-shirt emerged as a garment in its own right rather than just underwear, and it quickly became a site for communicating messages. Whether advertising products or politics or broadcasting school affiliations, plain cotton T-shirts became blank canvases. As protest movements grew in the 1960s and into the ‘70s, the shirts’ messages were often political. The powerful legacy of this turbulent era can be seen in the design of T-shirts made to commemorate May 4, 1970. During the 1990s and continuing through 2000s, anniversaries of the event were marked with T-shirts, many of which are included in the exhibition. These attest to the continuing power of clothing to convey a powerful message and issue a direct call to remember and learn from the past.

The 1960s marked a sharp rupture in style and the overall organization of the fashion industry. By the 1970s, couture fashion lost its place as the determinant of how Americans dressed. The growing influence of the baby boom generation can be seen in greater political consciousness but also in the shift in fashions that catered to young people. In many ways, college campuses led the push to more casual clothing, including the move toward women wearing pants and the ubiquity of blue jeans. By the late 1970s many of the innovations introduced by the counterculture found widespread acceptance by the Establishment and became mainstream. In fact, many styles we still wear today have their roots in the 1960s counterculture.
About the Author
Sara Hume is Associate Professor and Curator of Kent State University Museum. Her research in the history of dress has focused on the intersections between fashionable and traditional dress as well as the global reach of the fashion industry. She also studies the relationship between evolving fashionable aesthetics and the underlying forces of economic and political change. She earned her PhD in Modern European History from the University of Chicago. She is currently completing a book which examines the development and preservation of regional or folk dress practices in Alsace in the face of pressure both from political conflict and mainstream fashion. She holds a BA in Art from Yale University and an MA in Museum Studies: Costume and Textiles from the Fashion Institute of Technology.

Notes
12. Steele, Queer History of Fashion, 56.
Clothes with Fun and Flair

French Fashions of the 1960s

Colleen Hill
Curator of Costume and Accessories
The Museum at FIT, New York
HAUTE COUTURE is dead. I want to design for the street . . . a socialist kind of fashion for the grand mass.¹

Emmanuelle Khanh—a former model for Balenciaga, who became a trailblazing ready-to-wear fashion designer—made this bold yet prescient statement in 1964, when she was only twenty-six years old. Khanh had begun designing in Paris three years earlier, making clothing that was both forward-looking and accessible.

Figure 1. Women shopping in the Biba boutique on Kensington Church Street, London, 1965. Photograph ©Pictorial Press Ltd/Alamy Stock Photo
Anyone with an interest in dress history may consider “Swinging London” the epicenter of 1960s fashion, and for good reason. British designers such as Mary Quant and Barbara Hulanicki, the founder of the legendary Biba boutique, created vibrant, youthful, and affordable clothes that have come to define the look of the decade (fig. 1 previous page). The excitement of London’s fresh influence on fashion, however, did not entirely overshadow the significance of Paris, long established as the fashion capital of the world. That French fashion had lost its relevance is a persistent yet easily disproven myth. Even a cursory glance at leading fashion publications from this era demonstrates that magazines such as Vogue and Queen continued to feature French couture while simultaneously expanding their coverage of ready-to-wear.
Although ready-to-wear clothing was not unheard of in France prior to the 1960s, it had suffered from a poor reputation. Initially known as confection, these machine-made, mass-produced garments were of dubious quality and design and were generally disregarded by fashionable women. While many French women could not afford couture, they often frequented the workrooms of “little dressmakers” who provided custom-made clothing at affordable prices. It is important to note that the wardrobes of most women during this time period—and French women, in particular—comprised fewer garments that were better made. As the fashion arbiter Geneviève Antoine Dariaux noted in her 1964 style guide *Elegance*, the Parisian woman “considers it a compliment (as is it meant to be) when her best friend says ‘I’m so glad you decided to wear your red dress—I’ve always loved it!’” Cheap, ready-made clothes were simply not a viable or necessary option for many French women.

During the 1950s, prêt-à-porter replaced the term confection. A literal translation of the existing English phrase ready-to-wear, this new term was a clear nod to the fashion industry in the United States, known for its manufacture of stylish, mass-produced garments. Yet, ready-made clothing in France needed more than a new name: it needed a new identity. Emmanuelle Khanh took on the challenge, establishing herself as a leader among a small but lively group of designers known as stylistes. Their strictly ready-to-wear creations were experimental in ways that couture could not afford to be. A couture garment was characterized by its lavish materials and extensive handwork, meaning that the production of even a sample was expensive. Furthermore, a couturier’s survival depended on his or her clientele, who could easily be alienated by ideas that were too avant-garde.

The significantly lower cost of clothing by Khanh and other stylistes allowed for a free-spirited approach to design that appealed to their peers. By 1964, one-third of the population in France was under the age of twenty. This influential consumer group was determined to look and behave differently than its parents did. For young women, that
included purchasing fashionable clothes from shops rather than engaging in the time-consuming, outdated practice of frequenting dressmakers. The fashion press regularly mentioned Khanh’s name alongside those of several other young French designers, including Christiane Bailly, Daniel Hechter, Michèle Rosier, and Sonia Rykiel. Writing about the changes to the French fashion industry, the fashion journalist Hebe Dorsey noted that the stylistes were “a bit like The Beatles, with a great appeal to the masses from whence they came. They are free, unafraid—and will do vulgar things with fun and flair.” An especially audacious dress design by Khanh, dating to 1966, exemplifies this statement. It was made from wide stripes of colorful vinyl that could be stripped away, one by one, to shorten the skirt’s length (fig. 2).

Although the stylistes were immensely important in France and abroad, their names are not always well known today, particularly among Americans. This is due in part to the fact that they regularly, though not always, worked under labels other than their own. Khanh, for example, designed for the French labels I.D., Pierre D’Alby, and Cacharel, as well as the New York boutique Paraphernalia. She also shared a label with Christiane Bailly, which they called Emma-Christie. Hechter negotiated licensing contracts with labels around the world, including the United States and Japan, and reported sales of $25 million by 1972. Michèle Rosier worked for Chloé and also established her own label, Vêtements de Vacances (V de V), which specialized in chic sporting attire (fig. 3). Sonia Rykiel began her career by designing for a Left Bank boutique called Laura, which was owned by her husband’s family. After divorcing Sam Rykiel in 1968, she began selling clothes under her own name.

Figure 2. Dress by Emmanuelle Khanh made from removable strips of vinyl, 1966 Photograph ©Keystone Pictures USA/Alamy
Leading fashion magazines had little choice but to keep up. As the New York Times journalist Marylin Bender noted in her revealing 1967 book, The Beautiful People: “when the news of fashion is being made by and for the age group that subscribes to Mademoiselle, Glamour, Seventeen and Elle, their French equivalent that forcefully promoted the manufacture of ready-to-wear and gloated over the decline of haute couture, where do Vogue, the bible of American elegance, and its rival, Harper’s Bazaar, go? They raid the territory of their younger sisters. That’s where the action is.”

Sandra Horvitz, a young editor at Mademoiselle during the 1960s, recalled the tremendous impact that Elle had on other fashion magazines, including her own New York–based publication. Under the direction of Hélène Gordon-Lazareff (who also happened to be Michèle Rosier’s mother), Elle did not entirely eschew couture, but it was more focused on the innovative ready-to-wear offerings of the stylistes.

Figure 3. Ski and après-ski ensembles designed by Michèle Rosier, 1966 Photograph ©Keystone Pictures USA/Alamy
Horvitz recalled that as the 1960s progressed, *Elle*’s influence resulted in the growing popularity of ready-to-wear fashion shows in Paris. As a regular attendee, Horvitz would select styles to be featured in *Mademoiselle*—and she also chose designs for her personal wardrobe (fig. 4).

The increasing influence of the stylistes—and by extension the assertion of ready-to-wear as a consumerist force—was evident by the mid-1960s. It was impossible for couturiers not to take note of these changes, and several adapted accordingly. Pierre Cardin, who had worked for Christian Dior before opening his own couture house in 1950, was known as one of the “least stuffy” of the couturiers. He had even shown an early interest in ready-to-wear, when he planned a line of prêt-à-porter to be sold in Paris’s Printemps department store in 1959. This endeavor led to his expulsion from the Chambre syndicale—the governing body of the French couture industry—who cited his violation of a rule dictating that any ready-to-wear designs by a couturier could only be sold in his or her own boutique. Although Cardin continued to produce couture, he maintained a keen understanding of the future of fashion. In a 1964 interview for the *New York Times Magazine*, he expressed his belief that couturiers should introduce a limited number of changes to fashion each season, as the industry had become too democratic for the dictatorial voice of the couturier.

The most acclaimed launch of a couturier’s ready-to-wear line occurred in 1966, when Yves Saint Laurent, who also trained with Dior, opened his Rive Gauche boutique. Literally meaning “Left Bank,” Rive Gauche referred to the boutique’s location in an area with a reputation for being the “bohemian” part of Paris. Because Saint Laurent was one of the most famous couturiers of the 1960s, his Rive Gauche designs enjoyed an immediate

Figure 4. Dress by Emmanuelle Khanh for I.D., 1966. The Museum at FIT, 77.57.2. Gift of Sandy Horvitz. Photograph © The Museum at FIT
And because the designs introduced in his couture collections were similar to those sold at the store, more women could afford the distinctive Saint Laurent look. That did not mean that Rive Gauche offerings were considered a bargain. As Marylin Bender observed, Saint Laurent’s ready-to-wear fashions were still costly, describing a particular garment—a shiny, yellow vinyl raincoat with crocheted sleeves—to exemplify her point. Costing $90 in 1966, or more than $700 in 2019, this distinctive jacket was hardly an impulse purchase for the average woman (fig. 5).

Figure 5. Raincoat by Saint Laurent Rive Gauche, fall 1966. The Museum at FIT, 77.21.4. Gift of Ethel Scull. Photograph © The Museum at FIT
Alongside Cardin and Saint Laurent, André Courrèges was considered one of the most innovative couturiers working in Paris during the 1960s. A protégé of Cristóbal Balenciaga, he developed a sleek, minimalist aesthetic that was the result of his mastery of cut. Yet his streamlined silhouettes were especially vulnerable to poor ready-made copies (fig. 6). Rather than see women dressed in such low-quality imitations, the couturier decided to offer more accessible versions of his designs. In 1966, he presented a runway show with a variety of options: couture (designated as “Prototypes”); ready-to-wear (cleverly called “Couture Future”); and an even less expensive ready-to-wear line similar in concept to today’s “diffusion” lines (he called it “Hyperbole”). To showcase couture designs alongside ready-to-wear creations was a bold and unprecedented move.\(^{14}\)

The couturiers’ firm stamp of approval on prêt-à-porter was critical to its widespread acceptance and growth in France. It should not be forgotten, though, that couturiers often followed the daring experimentations of the stylistes. As a whole, the changes that took place in the fashion industry during 1960s, in France and abroad, provided the framework for the ways fashion is produced and consumed today. As one of the most dynamic periods in fashion history—aesthetically and commercially—it is little wonder that the 1960s continue to fascinate dress enthusiasts of all kinds, including designers, historians, and museum visitors.

Figure 6. A young woman in Munich wears a “Courrèges-look” wool dress and boots (left), 1966. Photograph © Keystone Press/Alamy Stock Photo
About the Author

Colleen Hill is the curator of costume and accessories at The Museum at the Fashion Institute of Technology (MFIT). Since joining the museum in 2006, she has curated or co-curated more than a dozen exhibitions, including Fashion Unraveled (2018), Paris Refashioned, 1957-1968 (2017), Fairy Tale Fashion (2016), Exposed: A History of Lingerie (2014), and Eco-Fashion: Going Green (2010). She holds an MA in Fashion and Textile Studies: History, Theory, Museum Practice from FIT, and is currently pursuing a PhD at London College of Fashion. She has published six books on fashion and contributed essays to numerous other publications.

Notes


7. Olivier Saillard, Sonia Rykiel (New York: Rizzoli, 2009), 11.


10. Bender, Beautiful People, 224.


13. Bender, Beautiful People, 222.

Youthquake Menswear

Daniel Delis Hill
Fashion Historian, Author, and Illustrator
IN 1960, the first post-World War II baby boomers entered high school, and by mid-decade, more than half of the U.S. population was under the age of twenty-five.

America was undergoing a “youthquake,” as a Vogue editor declared in 1965. These youths, though, were unlike most previous generations of young people.
American youngsters of the 1960s

rejected the materialism, social conformity, and complacency of their elders. Instead, many chose to rebel against the “Establishment”—schools, government, the military, religion—and bring about sweeping social change through activism and protest. At college, they demanded that students have rights of free speech and that school bans on political activity on campus be rescinded. In the civil rights movement, they registered voters and protested the delays in implementing court-mandated desegregation in the South. In the Second-wave feminist movement, they marched for women’s pay equality and reproductive self-determination. And they joined with American Indians to bring attention to the government’s broken treaties and neglect.

Most galvanizing for all American young people at the time, though, was the Vietnam War (1965-75). No sooner had the first U.S. combat troops been sent to South Vietnam in 1965 than campuses nationwide erupted with antiwar demonstrations. Nightly TV news reports brought the war in Asia and the antiwar protests at home into millions of living rooms each night.
Shocked citizens across America watched the reports of the tens of thousands of antiwar protesters who marched on the Pentagon in 1967. And horrified parents were stunned by the televised scenes of violence against protesters during the 1968 police riot in Chicago, and most especially, the killing of unarmed students by national guardsmen in Ohio and Mississippi in 1970.

The great majority of American youths, though, found ways other than activism and protests to rebel against sociopolitical conventions. For young men, the most direct and personal way to rebel was to choose a nonconformist, nontraditional look and dress. Particularly alarming to parents, teachers, and other adult authorities was long hair on men. With the appearance of the Beatles on American TV in 1964, teen boys were inspired to grow their hair long, a break with the gender-norm orthodoxies of masculine identity established during the era of Napoleon. At first, social opprobrium against men’s long hair was broad, but by the late 1960s, the look had evolved from a subversive defiance of masculine norms into a fashion trend featured throughout American popular culture.

The Beatles likewise introduced to American youth a new concept in men’s clothing called mod, short for *modernist*. In England, the center of men’s mod styles was Carnaby Street, a narrow lane in Soho lined with specialty boutiques that offered young men fashions that were fresh, innovative, and decidedly nonconventional. Skinny rib pullovers flattered the slim youthful physique; shirts of the new synthetic fabrics in neon hues and psychedelic patterns were eye-catching; and see-through voile and lace shirts became all the more exhibitionistic when worn unbuttoned down the front. Jackets were tapered to fit snugly at the waist and hips, and variations were designed without traditional collars and lapels. Similarly, trousers and jeans were sexualized with a painted-on fit through the hips and thighs, and low-rise hiphugger waistbands. In 1968, the era’s iconic bell-bottom cuff became a phenomenon that lasted through the mid-1970s. Among the favored mod accessories for young men were skinny ties in floral prints, scarves in
vibrant colors and patterns, and jewelry ranging from chain necklaces and ropes of love beads to multiples of bracelets and rings (fig. 1).

For most traditionalists in America, mod styles were viewed as effeminate and antithetical to conventions of American masculine identity. Parents genuinely worried that such clothing might “turn” their sons gay. But since young women liked the modernity of the peacock revolution looks, the youthquake male gladly donned the latest Carnaby Street import or knock-off.

The American menswear industry eagerly adapted Carnaby styles for the US market, many of which sold well, notably granny-print calico shirts in the new permanent-press fabrics, hiphugger pants, and tapered suits and sports jackets. However, for many American youthquake men, the once controversial mod fashions became too commercialized and mainstream, thus just another iteration of conformity. Instead, some young men explored a more personalized self-expression in their dress through street styles. The antiestablishment, antiwar counterculture that emerged in the second half of the 1960s provided young men with an abundance of ideas for unconventional, individualist looks. The ultimate nonconformists of the period were the hippies, whose eclectic and nontraditional dress was a multicultural mix of clothing. Vintage styles from thrift shops were layered with military garments from surplus outlets, which were often combined with nonwestern styles that included embroidered East Indian shirts, African kente cloth tunics, Arabian kaftans, and colorful Mexican vests and ponchos, among others. In addition, hippies embellished their well-worn jeans with drawings in permanent marker of flower power motifs, antiwar symbols and slogans, and psychedelic swirls with strips of machine-made embroidery stitched to the cuffs of bell-bottoms or along the fly fronts and pocket edges.

Among the preferred street looks of the peace-and-love flower children were handcrafted clothes and accessories. Such styles were often one-of-a-kind that allowed the wearer the truest form of independent, personal style. Many enterprising art
students and craftspeople made extra cash by creating wearable handicrafts for “be-in” and “sit-in” protests and, especially, for music festivals. Textile artisans skilled with knitting or macramé produced a wide variety of unique garments and accessories such as soft hats, bags, vests, scarves, and belts. Silkscreen printmakers adapted or copied graphics and messages from popular dorm posters and applied them to T-shirts. Still other handicrafters added embroidery or beading to flea-market clothing. The most ubiquitous handmade look of the era, though, was tie-dye. Not only was the process easy, quick, and inexpensive—requiring a twenty-cent box of powdered dye, a few rubber bands, and some hot water—but also each resulting pattern was unique.

Still, even with the uniqueness that each flower child might achieve with his handcrafted clothing, ultimately the nonconventional look was tribal. The young people who wore flowers in their hair, painted their faces, and layered tie-dyed, multicultural, and vintage clothing were mostly from white, middle-class families. Their street looks were a unified expression of rebellion against conformist parents and the Establishment much more than a statement of protest against social injustices or the Vietnam War (fig. 2).

Yet, other tribal street looks were worn specifically to make protest statements. The more assertive antiwar young men selected protest clothing to declare unequivocally their stand against the draft, the military, and the war. In addition to long hair and perhaps strands of love beads, one of the most effective forms of antiwar protest dress was modified military garments, particularly those in the distinctive army olive green color, which were cheap and easily available through army-navy surplus outlets. Activists tribalized these symbols of the military establishment with antiwar messages and graphics written in permanent marker, silkscreened, or painted on them, especially the circular peace sign. Military garb was further tribalized with the addition of laminated buttons proclaiming antiwar messages, often worn in multiples clustered on lapels and sleeves. Probably the most incendiary antiwar protest look, though, were patchworks made of pieces cut from
US flags that were stitched to the seats of jeans or backs of jackets. Wearers of the patches ran the risk of confrontations and even violence on the street from supporters of the war.

In African-American communities, the emergence of a new masculine identity was equally dramatic. Among young, urban black men and women, the civil rights movement had inspired an ethnic consciousness and the desire to reconnect with their African heritage. Many wanted their dress not only to symbolize this legacy but also to present a tangible protest against racism and exploitation. From the late 1960s through the early 1970s, the full-rounded Afro hairstyle became the most visible representation of black pride and unity. In addition, as a further statement of their African heritage, many black men adopted the dashiki—a collarless tunic, usually made with fabrics that replicated African kente cloth. Similarly, boutiques in African-American neighborhoods provided ready-to-wear shirt styles in prints and patterns that represented the colors of Kwanzaa or imitated resist-dyed cloth from West and Central Africa.

As young people explored street style looks that expressed their sociopolitical activism, newfound cultural identities, and rebellion against convention, the American ready-to-wear industry was provided a continual source of new ideas for the youth market. The flower children inspired flower-power prints and patterns for every conceivable form of men’s, women’s, and children’s clothing, ranging from shirts, jeans, and outerwear to intimate apparel and accessories. Similarly, everything from T-shirts to evening gowns was tie-dyed. From the multicultural dress of the hippies came mass-market adaptations of American Indian dress, including beaded headbands and belts; buckskin moccasins and boots; and fringed leather vests, jackets, and totes. Likewise, hippies inspired the Nehru jacket, based on the East Indian sherwani—a men’s long jacket with a circular stand-up collar made famous by Indian prime minister Jawaharlal Nehru. The Arabian kaftan, also a favorite of hippies, became commercially marketed as loungewear for the sophisticated urbanite. In the early 1970s, wide elephant bells became a
trend, derived from the street style of ripping open the side seams of standard bell-bottoms and stitching in contrasting gussets for an even wider, homemade look. In body-conscious vest suits, sleeves and collars were removed from suit jackets, and youthful waists and hips were belted. From handmade protest clothing came an endless variety of novelty T-shirts with whimsical rather than radical messages. These and other street styles of the 1960s have been continually revisited by the fashion industry since the looks were first innovated and donned by the youthquake generation more than fifty years ago (fig. 3).

Figure 3. Body-conscious suits of the youthquake era included the vest suit and belted safari styles in the new double knit fabrics. Europecraft ad, 1970.

About the Author
Daniel Delis Hill has worked as a retail fashion illustrator, catalogue art director, and creative director of fashion photography. He also taught in the fashion departments of Virginia Commonwealth University, Richmond, and the University of the Incarnate Word, San Antonio. Other books by Daniel Delis Hill include Fashion from Victoria to the New Millennium and Necessaries: Two Hundred Years of Fashion Accessories.

Bibliography


Checklist
Celebrities

Green silk charmeuse evening dress edged with beading
Valentino
Italian, 1967
Silk charmeuse, rhinestones, ribbon, pearls, beads
Silverman/Rodgers Collection,
KSUM 1983.1.593 ab

Blue wool evening dress with embroidered border, Belonged to Dinah Shore
Norman Norell
American, ca. 1965
Wool, embroidery, rhinestones
Silverman/Rodgers Collection,
KSUM 1983.1.480 a-c

White silk chiffon evening dress trimmed with fur, Belonged to Bess Myerson
Shannon Rodgers
American, 1960s
Silk chiffon, fox fur
Silverman/Rodgers Collection,
KSUM 1983.1.640

Black velvet and pink satin evening dress, Belonged to Kitty Carlisle Hart
Donald Brooks
American, ca. 1968
Velvet, satin
Silverman/Rodgers Collection,
KSUM 1983.1.1282

Black net evening dress with silver sequins, Belonged to Diannah Carroll
Norman Norell for Bonwit Teller
American, 1960s
Black net, sequins
Gift of Mrs. Amy Greene-Andrews,
KSUM 2002.44.1a

Purple velvet jacket worn by Jimi Hendrix
American or European, ca. 1967
Velvet
Collection of the Rock & Roll Hall of Fame,
L2019.37.2

Beaded taupe dress worn by Diana Ross
Probably American, 1971
 Plastic beads and sequins
Collection of the Rock & Roll Hall of Fame,
L2019.37.1

Red jersey dress with long trumpet sleeves, Worn by Lena Horne
Giorgio di Sant’Angelo
American, 1970s
Polyester jersey
Gift of Lena Horne,
KSUM 1992.14.16

White jersey dress with matching overdress, Worn by Lena Horne
Giorgio di Sant’Angelo
American, 1970s
Polyester jersey
Gift of Lena Horne,
KSUM 1992.14.5 ab

Couture and Its Influence

Cream tweed suit
Cristóbal Balenciaga
French, 1960s
Wool tweed
Gift of Mrs. Emmet Whitlock,
KSUM 1986.10.1 ab

Pink tweed suit with matching blouse
Gabrielle “Coco” Chanel
French, 1960s
Wool tweed, silk blouse and lining
Silverman/Rodgers Collection,
KSUM 1983.1.425 a-c

Two-piece tweed dress
Shannon Rodgers for Jerry Silverman
American, ca. 1965
Wool tweed
Silverman/Rodgers Collection,
KSUM 1983.1.662 ab

Grey and white tweed dress
Shannon Rodgers for Jerry Silverman
American, ca. 1965
Wool tweed
Silverman/Rodgers Collection,
KSUM 1983.1.663

Dress and matching coat of striped wool
Mila Schön
Italian, ca. 1965
Wool
Silverman/Rodgers Collection,
KSUM 1983.1.620 ab
**Man’s wool houndstooth coat**  
Pierre Cardin  
French, ca. 1965  
Wool  
Silverman/Rodgers Collection, KSUM 1983.1.628 ab

**Divisions over Vietnam**

Green army fatigues  
American, 1968  
Cotton  
Loan from the Ohio History Connection, L2019.41.1

Camouflage bucket hat  
American, 1968  
Cotton  
Loan from the Ohio History Connection, L2019.41.3

Black cotton jacket  
American, 1969  
Cotton  
Loan from the Ohio History Connection, L2019.41.2

Jacket of dress uniform from Ohio Army National Guard  
American, 1970  
Wool  
May 4 memorabilia and artifacts. May 4 collection. Kent State University Libraries Special Collections and Archives, L2019.50.1

**Armbands worn by members of the Committee for Nonviolence Marshals**  
American, 1970  
Cotton muslin  
Jerry M. Lewis papers. May 4 collection. Kent State University Libraries Special Collections and Archives, L2019.50.2 ab

Armband with text “Remember Kent & Jackson State, Stop the Draft”  
American, early 1970s  
Cotton twill  
Jerry M. Lewis papers. May 4 collection. Kent State University Libraries Special Collections and Archives, L2019.50.3

Banner “NO WAR – Kent State Students United”  
American  
Canvas  
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Poster for the Student Mobilization Committee to End the War in Vietnam  
American, 1969  
Paper  
May 4 banners and posters collection. May 4 collection. Kent State University Libraries Special Collections and Archives, L2019.50.5

**Tan knit sweater and shorts**  
Rudi Gernreich for Harmon Knitwear  
American, Fall 1970  
Wool, knit, leather, metal rings and clasps  
Gift of Marion C. Risman, The Rudi Gernreich Collection, KSUM 1993.74.6 ab

**Experimental Materials**

Paper dress with original packaging  
Waste Basket Boutique  
American, ca. 1966-67  
Paper  
Anonymous gift, KSUM X2017.1.1

Paper dress with original packaging  
Go!!! Clothes by James Sterling Paper Fashions Ltd  
American, ca. 1967  
Paper  
Gift of Paige Palmer, KSUM 2001.1.49 a

Silver coated paper dress  
Waste Basket Boutique  
American, ca. 1967  
Metallic coated paper  
Gift of Paige Palmer, KSUM 2001.1.38
Clear plastic dress with yellow and orange flowers
Paraphernalia
American, 1960s
Plastic
Gift of A. Christina Giannini,
KSUM 2017.7.2

Ivory wool knit dress with clear vinyl insets
Rudi Gernreich
American, 1968
Wool knit, vinyl
Gift of Marion C. Risman,
The Rudi Gernreich Collection,
KSUM 1993.74.29 a-c

Crocheted lace dress and matching coat of white raffia
Italian, 1968-69
Raffia
Gift of Susan L. Otto,
KSUM 2017.5.1

White evening dress with circular paillettes
Elinor Simmons for Malcolm Starr
American, made in Hong Kong, 1965-72
Chiffon, paillettes, beads, metallic thread
Gift of Joanne Mumford Walker,
KSUM 1993.70.2

Evening dress with pink and white plastic strips and beads
Hubert de Givenchy
French, ca. 1965
Net, plastic strips, beads
Silverman/Rodgers Collection,
KSUM 1983.1.505 ab

**Global Influence**

Embroidered smock
Northern Ghana, 1960s
Handwoven cloth, embroidery
On loan from Fred T. Smith,
L2019.45.1

Man’s brown suit with Nehru jacket
Jacques
American, ca. 1965
Wool
Gift of Lee Stewart and Sheila Stewart,
KSUM 1984.32.7 a-c

Man’s orange shirt
Fortnum Mason
English, 1967-74
Silk
Gift of Leamond Dean in memory of Margery Knight,
KSUM 1995.54.40

Patterned lamé jacket and pants
Bill Blass
American, ca. 1970s
Lamé
Gift of Mrs. J. Rene,
KSUM 1989.44.1 ab

Orange and gold evening caftan
Thea Porter
American, late 1960s
Chiffon, metallic jacquard woven fabric
Silverman/Rodgers Collection,
KSUM 1983.1.1244

Orange and gold dress and jacket with floral pattern
Adele Simpson
American, 1960s
Silk and metallic brocade
Gift of Adele Simpson,
KSUM 1990.112.3 ab

Denim wrap dress
Serendipity 3
American, 1966
Bleached cotton denim
Gift of Serendipity 3,
KSUM 1983.2.59

Maxi skirt of painted denim
Serendipity 3
American, 1971
Bleached and painted cotton denim
Gift of Serendipity 3,
KSUM 1983.2.65

Denim bikini top
Serendipity 3
American, 1974
Bleached cotton denim
Gift of Serendipity 3,
KSUM 1983.2.63 a

Denim wrap dress
Serendipity 3
American, 1966
Bleached cotton denim
Gift of Serendipity 3,
KSUM 1983.2.59

Maxi skirt of painted denim
Serendipity 3
American, 1971
Bleached and painted cotton denim
Gift of Serendipity 3,
KSUM 1983.2.65

Denim bikini top
Serendipity 3
American, 1974
Bleached cotton denim
Gift of Serendipity 3,
KSUM 1983.2.63 a
**Beyond the Gender Binary**

Black jersey pantsuit
Yves Saint Laurent Rive Gauche
French, ca. 1967
Jersey
Silverman/Rodgers Collection, KSUM 1983.1.714 a-c

Man’s black wool vest suit
The Higbee Co.
American, 1960s
Wool twill
From the collection of and in memory of James Melvin Someroski, KSUM 1997.6.25 ab

Man’s paisley shirt
P Celli
Italian, 1967-68
Silk jersey
Gift of Leamond Dean in memory of Margery Knight, KSUM 1995.54.30

Ivory wool pantsuit
Jacques Bellini
Italian, 1970s
Wool
Silverman/Rodgers Collection, KSUM 1983.1.1213 ab

Blue blouse
Jack Mulqueen Silksational
American, 1970s
Polyester
Fulton-Lucien Collection, KSUM 1992.37.1

Man’s three-piece ivory suit
Carlo Ciatti
Italian, 1960s-90s
Wool
Gift of Barry Bradley, KSUM 2009.37.5 a-c

Man’s blue shirt
House of Dior
French, 1960s
80% Dacron, 20% cotton
Gift of Joseph S. Simms, KSUM 1985.6.4

Paisley tie
American, ca. 1950s-90s
Silk
Anonymous gift, KSUM X1997.252.1

Safari-inspired suit
Yves Saint Laurent
French, 1968
Wool gabardine
Silverman/Rodgers Collection, KSUM 1983.1.2111 ab

Patchwork caftan with mirrorwork and multicolored embroidery
Rudi Gernreich
American, probably made in India, ca. 1975
Cotton, mirrors, metallic ribbon, metallic thread, cotton and silk thread
Gift of Coral Browne Price, KSUM 1985.27.1

**DIY**

Patchwork jeans
American, 1970-74
Cotton denim, leather patches
Gift of Typical Student Fashions of 1970-1974, KSUM 2018.9.1

Pair of jeans reworked into skirt
American, 1970-74
Cotton denim, cotton patches and inset
Gift of Typical Student Fashions of 1970-1974, KSUM 2018.9.2

Cotton shirt
Mexican, 1970-74
Cotton
Gift of Typical Student Fashions of 1970-1974, KSUM 2018.9.3

Dress made of wool scarves
American, 1970
Wool
On loan from Sheryl Birkner, L2019.42.1
Navy wool tunic with woven designs  
Arletta Brown  
American, late 1960s  
Wool  
On loan from Diane Brown Rarick –  
Arletta Brown Collection,  
L2019.43.1

Wool poncho  
Arletta Brown  
American, ca. 1970  
Wool, wool yarn  
On loan from Diane Brown Rarick –  
Arletta Brown Collection,  
L2019.43.2

Embroidered cotton work shirt  
Arletta Brown  
American, 1972-73  
Cotton chambray  
On loan from Diane Brown Rarick –  
Arletta Brown Collection,  
L2019.43.3

Denim culottes and matching vest  
American, 1976  
Cotton denim, printed cotton  
On loan from Cindy Arnold,  
L2019.44.1 ab

Wool knit sweater  
Rudi Gernreich for Harmon Knitwear  
American, 1972  
Wool rib knit  
Gift of Marion C. Risman,  
The Rudi Gernreich Collection,  
KSUM 1993.74.51a

Puka shell necklace  
American, 1970s  
Shells  
On loan from Cindy Arnold,  
L2019.44.2

Shark tooth necklace  
American, 1970s  
Shark teeth, leather, glass beads, wooden beads, metal wire  
On loan from Cindy Arnold,  
L2019.44.3

Gardening chaps and matching gloves  
Leila Larmon for Serendipity 3  
American, 1970s  
Cotton denim, plastic, foam sponges, cotton appliqués, elastic  
Gift of Serendipity 3,  
KSUM 1983.2.31 a-c

Wool knit jumpsuit  
Rudi Gernreich for Harmon Knitwear  
American, ca. 1972  
Wool knit  
Gift of Marion C. Risman,  
The Rudi Gernreich Collection,  
KSUM 1993.74.37

T-shirt made with cotton lace doily  
Serendipity 3  
American, 1970  
Cotton jersey, cotton lace doily  
Gift of Serendipity 3,  
KSUM 1983.2.26

Midi skirt of patchwork denim and mattress ticking  
Serendipity 3  
American, 1976  
Cotton denim, mattress ticking  
Gift of Serendipity 3,  
KSUM 1983.2.75

Patterns and Textures  
Sheer white dress with circles embroidered in blue  
André Courrèges  
French, late 1960s  
White organza, wool binding  
Gift of Aileen Mehle,  
KSUM 1986.2.12

Hand block-printed silk dress  
American, 1960s  
Hand block-printed silk  
Gift of Dr. & Mrs. (Karen Jenson) Reginald Rutherford III,  
KSUM 1998.47.6
<table>
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<th>Printed blouse and wrap skirt</th>
<th>Emilio Pucci</th>
<th>Italian, ca. 1973</th>
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<th>Tie-dyed ensemble with matching scarves</th>
<th>Halston</th>
<th>American, 1970s</th>
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<td>Silk chiffon</td>
<td>Gift of Marti Stevens, KSUM 1988.11.32 a-d</td>
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<th>Tie-dyed T-shirt</th>
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<th>Striped knit ensemble</th>
<th>Missoni</th>
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<td>Silk/cotton knit</td>
<td>Gift of Mrs. Jerome (Loretta) Borstein, KSUM 1986.31.2 a-c</td>
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<th>Patterned knit shirt</th>
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<td>Acetate tricot knit</td>
<td>From the collection of and in memory of James Melvin Someroski, KSUM 1997.6.14</td>
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<th>Unbleached cotton pants</th>
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<th>Cotton dress and crocheted shawl with printed underwater scene</th>
<th>Tina Leser</th>
<th>American, ca. 1968</th>
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<tbody>
<tr>
<td>Cotton, acrylic yarn</td>
<td>Gift of Mrs. Charles Rumsey in memory of Tina Leser, KSUM 1995.19.3 a-c</td>
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**Accessories**

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<th>White plastic sunglasses</th>
<th>André Courrèges</th>
<th>French, ca. 1965</th>
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<td>Plastic</td>
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<th>Faux tortoiseshell sunglasses</th>
<th>Emmanuelle Khanh</th>
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<th>Black hat with pink brim</th>
<th>House of Dior</th>
<th>French, 1960s</th>
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<td>Velvet, synthetic fabric feathers</td>
<td>Gift of Matilda Miller, KSUM 1994.23.19</td>
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<th>White leather pillbox hat</th>
<th>Cristóbal Balenciaga</th>
<th>French, ca. 1965</th>
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<td>Silverman/Rodgers Collection, KSUM 1983.1.1587</td>
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<th>Round hat covered with pink and green feathers</th>
<th>Vincent &amp; Harmik</th>
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<tr>
<td>Feathers, net, velvet</td>
<td>Gift of Eleanor Midrack Shockey, KSUM 1986.82.28</td>
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<tr>
<th>Light orange corduroy hat with leather bow</th>
<th>Cristóbal Balenciaga</th>
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<tr>
<td>Corduroy, leather</td>
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<tr>
<th>Black and white leather gloves</th>
<th>Kislav</th>
<th>French, ca. 1960</th>
</tr>
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<tr>
<td>Leather</td>
<td>Gift of Vera Gawansky, KSUM 1985.33.7 ab</td>
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Embroidered black doeskin gloves
French, 1945-65
Doeskin, embroidery
Gift of Roslyn Scheinman,
KSUM 1995.16.3 ab

Cotton twill handbag
Emilio Pucci
Italian, 1962
Cotton twill, leather strap
Fulton/Lucien Collection,
Gift of Dr. and Mrs. Robert E. Fulton,
KSUM 1986.123.38

White patent leather handbag with wooden buttons
Coppola e Toppo for Valentino
Italian, 1960s
Patent leather, wood and metal buttons
Martha, Inc.,
KSUM 1991.34.90

Black crocodile Kelly bag
Hermès
French, 1960s
Crocodile leather, metal
Bequest of Joanne Toor Cummings,
KSUM 1996.81.313 ab

Metal lunchbox-like purse
American, 1960s
Metal, decoupage, leather handle
Gift of Mr. and Mrs. Victor (Lillian) Gross,
KSUM 1991.68.9

Black alligator shoes with stiletto heel
Roger Vivier for Dior
French, 1963
Alligator leather
Gift of Mrs. Surella D. Ames,
KSUM 1993.23.1 ab

White leather boots
André Courrèges
French, mid 1960s
Leather
Gift of Mrs. John Frankenheimer,
KSUM 1987.100.3 ab

Grey suede shoes
American, 1968-74
Suede, metal buckle
Gift of Eleanore Midrack Shockey,
KSUM 1987.16.3 ab

Blue and tan leather platform wingtips
Dexter
American, 1970s
Gift of Dick and Isabel Kertscher,
KSUM 1986.104.2 ab

Purple vinyl shoes
Capeto’s
American, ca. 1975
Vinyl
Gift of Bill Reilly, Jr.,
KSUM 1998.25.6 ab

May 4 Commemorative T-Shirts
Selection of T-shirts commemorating May 4
American, 1980-2009
Cotton
May 4-Related T-Shirts collection.
May 4 collection. Kent State University Libraries
Special Collections and Archives,
L2019.50.6 a-g, .7 a-e

Detail of patterned knit shirt, 1970s. From the collection of and in memory of James Melvin Someroski.
KSUM 1997.6.14