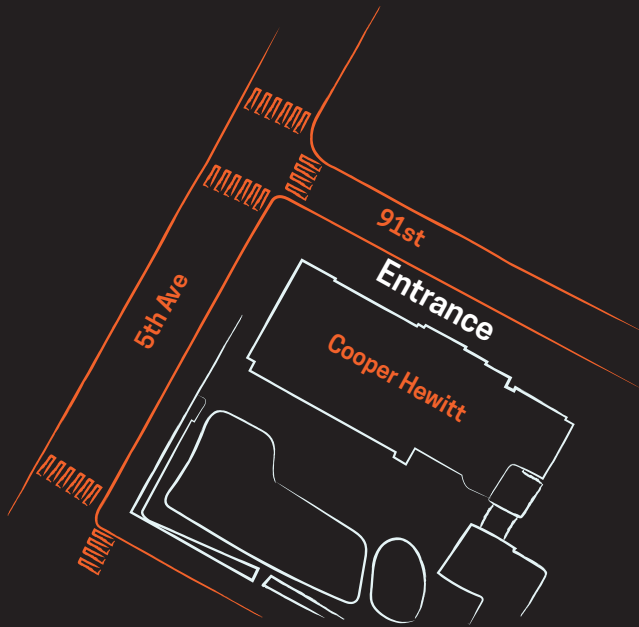


KNOW BEFORE YOU GO

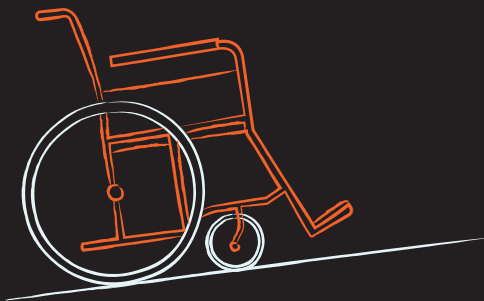
Cooper Hewitt Smithsonian Design Museum



I am going to visit
Cooper Hewitt,
Smithsonian Design
Museum located at
2 E 91st Street between
Madison and 5th Avenue.



I will go up the **steps** or **ramp** located to the **left** of the stairs and go through the big front door.



I will also see **security guards** around the museum. Security guards are at the museum to make sure we are **safe**.



If I am carrying a bag, a security guard may check inside it, and they will give my bag back after they are done.



When I enter, to my right is the **coat check**. If I don't want to wear my coat, I can ask,

“May I please check my coat?”

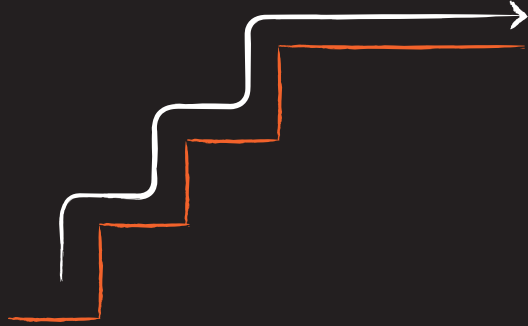


The staff member will take my things and hand me a **ticket**.

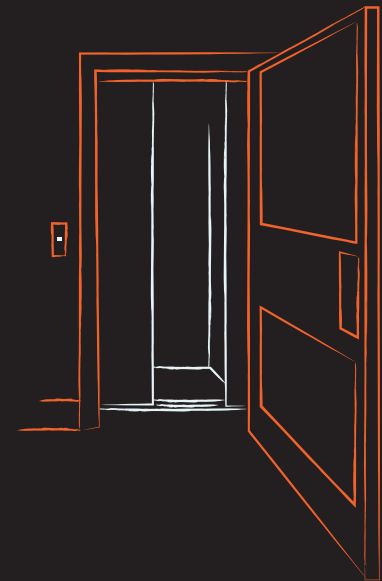


I need to hold onto this ticket and give it back to get my coat before I leave the museum.

After, I can go up a few
stairs...

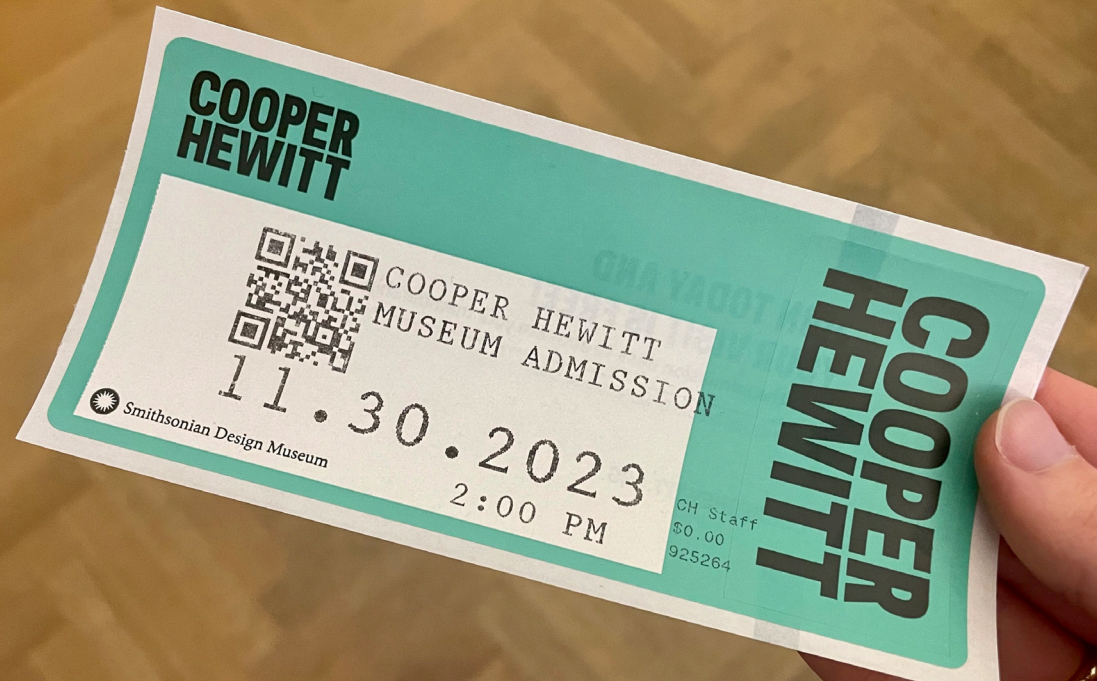


Or take the
elevator to the
Great Hall. The
elevator is
located to the
left of the coat
check.



To my left in the Great Hall is the **Visitor Experience desk**. If I have an online ticket, I can show a staff member.

If I don't I can ask, **“Can I buy a ticket?”**



I can ask the Visitor Experience desk any **questions**.

“Where is the bathroom?”

or

“Which gallery should I visit first?”



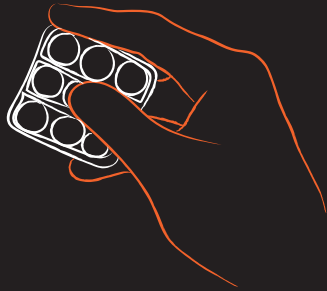
I will get a Cooper Hewitt **sticker** to put on my clothes.

I can wear the **sticker** anywhere on myself. It shows I have paid for a ticket.



At the **Visitor Experience desk**, I can ask, “**Can I have a sensory support bag?**”. The bag has fidgets and earplugs.

I can keep this bag and take it home after my visit.

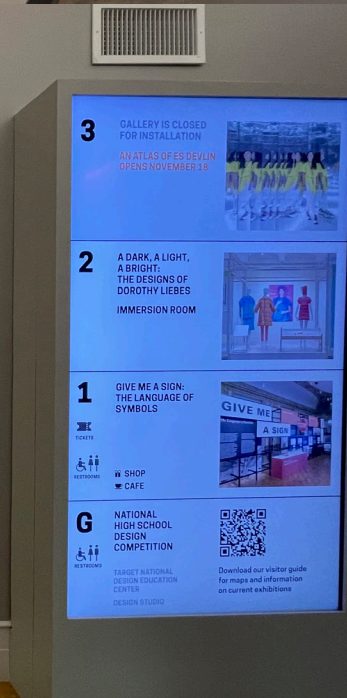


I can also ask, “**Can I check out a pair of ear defender headphones?**”



I must **return** these headphones back to the Visitor Experience desk at the end of my visit.

I can take the
stairs...

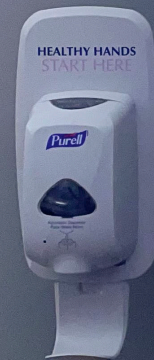


or the
elevator to
the ground
floor, 1st,
2nd, and
3rd floors.



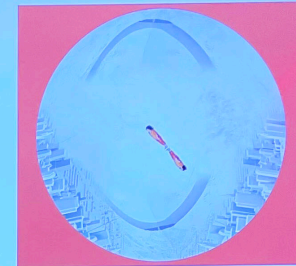
I can check the **digital sign** outside of the **elevator** on the 1st floor to see what is showing on each floor.

I can also see if a gallery is **closed**, which means I cannot visit.



3

AN ATLAS OF
ES DEVLIN



2

A DARK, A LIGHT,
A BRIGHT:
THE DESIGNS OF
DOROTHY LIEBES
IMMERSION ROOM



1

GIVE ME A SIGN:
THE LANGUAGE OF
SYMBOLS

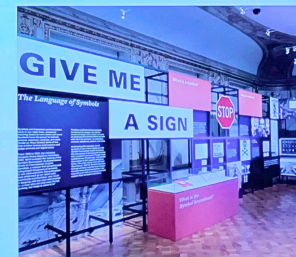


TICKETS



RESTROOMS

SHOP
CAFE



G

NATIONAL
HIGH SCHOOL
DESIGN
COMPETITION



RESTROOMS

TARGET NATIONAL
DESIGN EDUCATION
CENTER
DESIGN STUDIO



Download our visitor guide
for maps and information
on current exhibitions

There are areas in the museum that I can only look at.



Shape

A single shape can form the outline of a symbol and multiple shapes can combine to create more complex meanings. Symbols take many shapes, from basic geometries to visual references such as an open hand symbolizing stop or keep. What shapes will you choose for your symbol?

Please use these shapes as guides for tracing.

Color

Color is a quick message. Its meaning depends on context. The same color can have positive or negative associations. Use color in your symbol.

Red: Life, warning, burning
Green: Nature, environment

Symbol Meaning: _____
Draw your symbol here!

Symbol Meaning: _____
Draw your symbol here!

A circular color wheel with four segments: 'A warning' (red), 'A place you love' (orange), 'A cause you care about' (green), and 'A greeting' (blue). A red arrow points to the 'A greeting' segment.

There are also areas in the museum that I can look at and touch.



If I can **touch** the object,
I will see **this symbol**
telling me to touch it.

The *Give Me A Sign*
exhibit on the first floor
has many areas I can
touch.



Please touch!

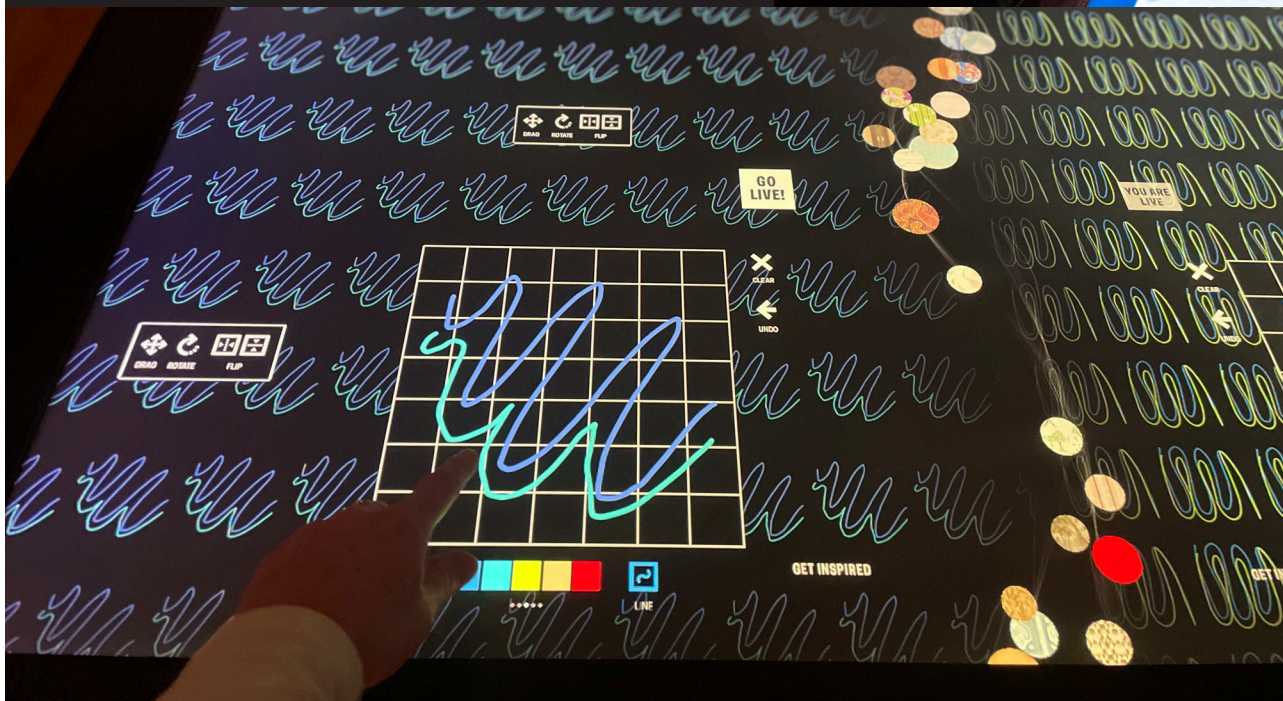


Trace the outlines of these familiar
symbols with your hands to feel how
simple lines and shapes combine to
form the symbols we use every day!



There is a **touch table** located on each floor.

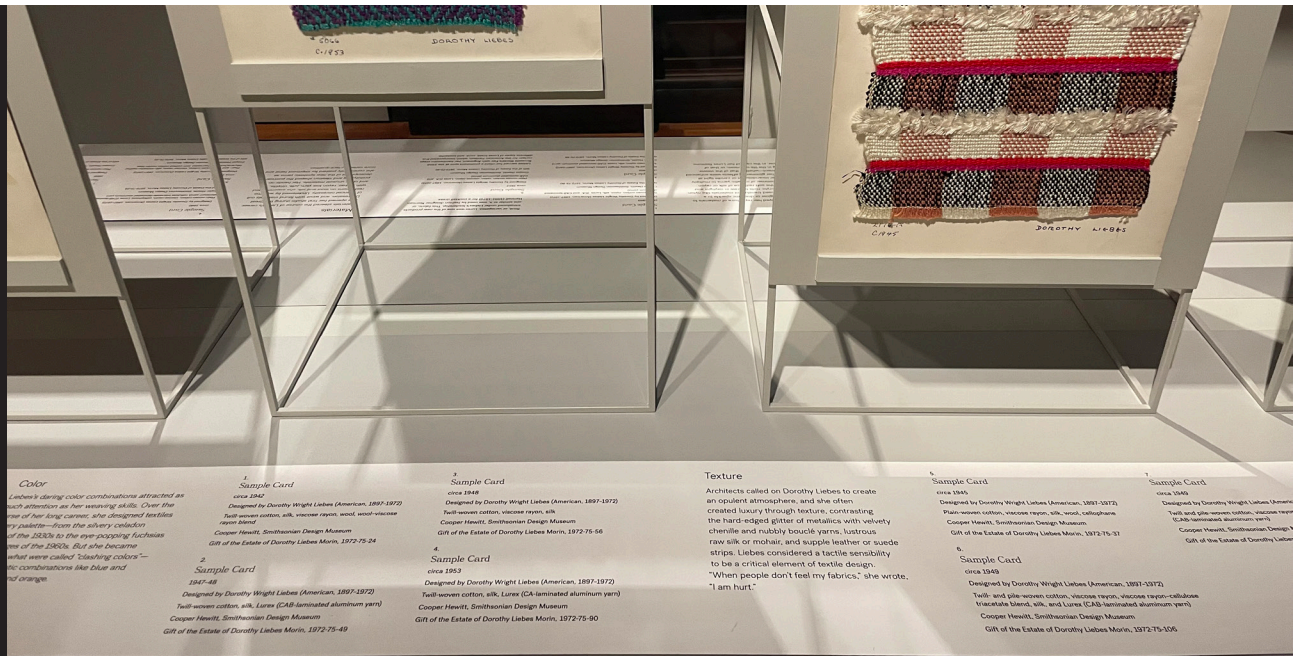
I can use my hands to create my own designs!



On the **2nd floor** there is an Immersion room, where there is another **touch table** that allows me to draw my own wall paper!

In the galleries, I will see **objects** inside glass cases or mounted on the walls.

I can read the **label** near the object to learn more about it.



Color
 Liebes's daring color combinations attracted as much attention as her sewing skills. Over the span of her long career, she designed textiles in a palette—from the silvery coolness of the 1930s to the eye-popping fuchsias and reds of the 1960s. But she became what were called “coloring colorists”—her combinations like blue and red-orange.

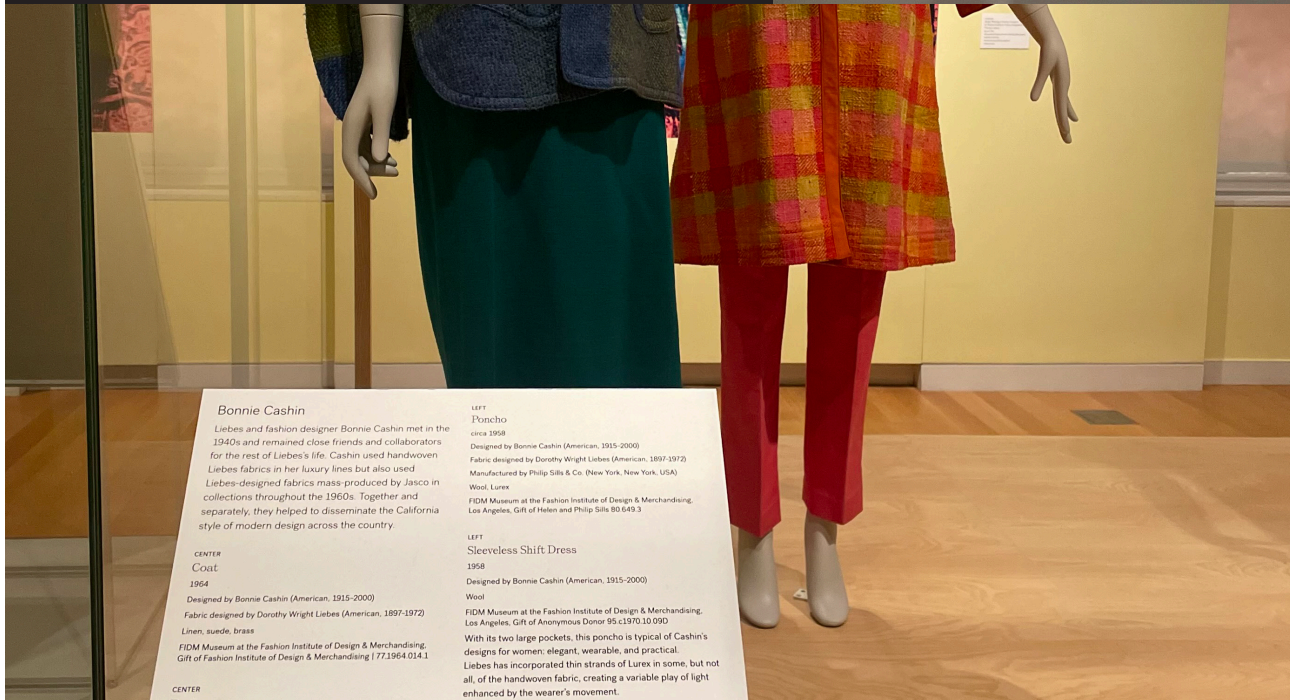
1 Sample Card
 circa 1944
 Designed by Dorothy Wright Liebes (American, 1897-1972)
 Tailor-woven cotton, silk, viscose rayon, wool, wool-viscose rayon blend
 Cooper Hewitt, Smithsonian Design Museum
 Gift of the Estate of Dorothy Liebes Morin, 1972-75-24

2 Sample Card
 circa 1948
 Designed by Dorothy Wright Liebes (American, 1897-1972)
 Tailor-woven cotton, viscose rayon, silk
 Cooper Hewitt, Smithsonian Design Museum
 Gift of the Estate of Dorothy Liebes Morin, 1972-75-56

3 Sample Card
 circa 1953
 Designed by Dorothy Wright Liebes (American, 1897-1972)
 Tailor-woven cotton, silk, Lurex (CA-imitated aluminum yarn)
 Cooper Hewitt, Smithsonian Design Museum
 Gift of the Estate of Dorothy Liebes Morin, 1972-75-90

Texture
 Architects called on Dorothy Liebes to create an opulent atmosphere, and she often created luxury through texture, contrasting the hard-edged glitter of metallics with velvety chenille and mubby bouclé yarns, lustrous raw silk or mohair, and supple leather or suede strips. Liebes considered a tactile sensibility to be a critical element of textile design. “When people don’t feel my fabrics,” she wrote, “I am hurt.”

4 Sample Card
 circa 1949
 Designed by Dorothy Wright Liebes (American, 1897-1972)
 Twill and pile-woven cotton, viscose rayon, viscose rayon-celuloseon, viscose rayon, silk, and Lurex (CA-imitated aluminum yarn)
 Cooper Hewitt, Smithsonian Design Museum
 Gift of the Estate of Dorothy Liebes Morin, 1972-75-105



Bonnie Cashin
 Liebes and fashion designer Bonnie Cashin met in the 1940s and remained close friends and collaborators for the rest of Liebes's life. Cashin used handwoven Liebes fabrics in her luxury lines but also used Liebes-designed fabrics mass-produced by Jasco in collections throughout the 1960s. Together and separately, they helped to disseminate the California style of modern design across the country.

CENTER
Coat
 1964
 Designed by Bonnie Cashin (American, 1915-2000)
 Fabric designed by Dorothy Wright Liebes (American, 1897-1972)
 Linen, suede, brass
 FIDM Museum at the Fashion Institute of Design & Merchandising, Gift of Fashion Institute of Design & Merchandising 177.1964.014.1

LEFT
Poncho
 circa 1958
 Designed by Bonnie Cashin (American, 1915-2000)
 Fabric designed by Dorothy Wright Liebes (American, 1897-1972)
 Manufactured by Philip Silbs & Co. (New York, New York, USA)
 Wool, Lurex
 FIDM Museum at the Fashion Institute of Design & Merchandising, Los Angeles, Gift of Helen and Philip Silbs 90.640.3

LEFT
Sleeveless Shift Dress
 1958
 Designed by Bonnie Cashin (American, 1915-2000)
 Wool
 FIDM Museum at the Fashion Institute of Design & Merchandising, Los Angeles, Gift of Anonymous Donor 95.1370.10.09D
 With its two large pockets, this poncho is typical of Cashin's designs for women: elegant, wearable, and practical. Liebes has incorporated thin strands of Lurex in some, but not all, of the handwoven fabric, creating a variable play of light enhanced by the wearer's movement.

If I don't see the touch symbol, it means I cannot touch and this is only for looking.



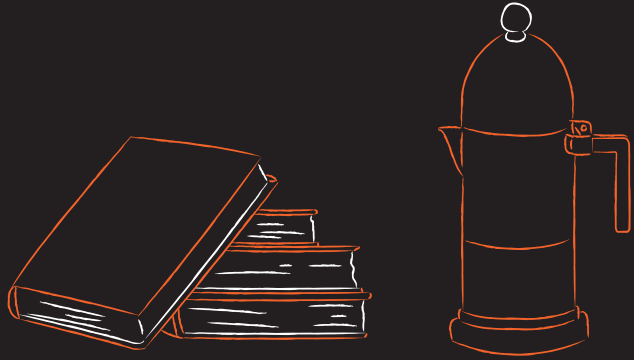
There are **restrooms** by the **Cafe** and on the **ground floor**.

By the **Cafe**, there are single stall, all-gender restrooms.



On the **ground floor**, there are men's and women's restrooms with many stalls as well as a single stall, accessible restroom for all genders.

The **loudest** and **brightest** areas of the museum are the **gift shop**...



the **cafe**, and the **seating area** between them.



If I need a **quiet break**,
I can go to the
conservatory on the
first floor...



or the area
below the
grand
staircase in
the **Great Hall.**



If I need a break
somewhere I can be
loud, I can go to the
garden...



or the **ground floor!**



I cannot have food or drinks in the galleries.

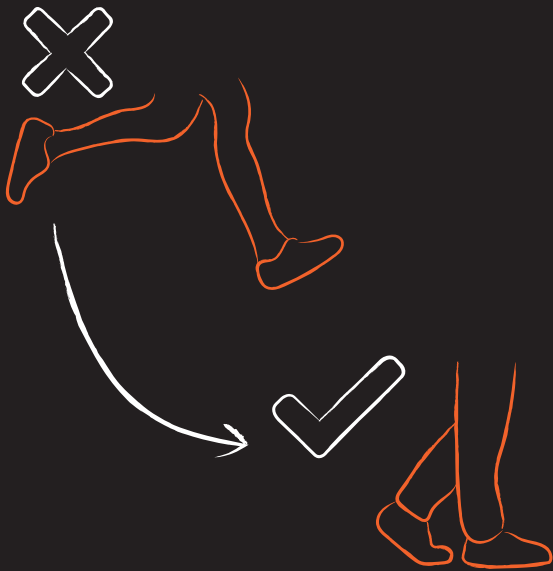


If I am hungry or thirsty, I can go to the cafe or garden to eat.



There are other people who are visiting the museum.

I should remember to be **respectful of others** and my surroundings. I should **walk** when I am inside and use **indoor voice volumes**.



Before I leave, I should go to the **coat check** to collect my belongings.



If I borrowed **ear defender headphones**, I should return them to the **Visitor Experience desk**.

