Interview with L.E Varlo
R&D expert Pat Downtown delves into the Fold to reveal EVERYTHING we need to know!

L.E. Varlo Folds EVERYTHING!
Is there anything this girl won’t do?

Hottest, Newest, Latest
One wear sample kits! Get ready for the new you!

LIFE SWAP
Is there someone else you’d rather be?

Skin Folding, in the long run
Can it really make you live longer?
This season fashion is being taken to a whole new level of fleshiness as THE SKIN PROJECT takes the fashion world by storm. It’s the skin we’re already wearing that’s making us feel dressed.

THE SKIN PROJECT is the latest fad that’s driving the Fash Pack into a frenzy. People can’t Fold fast enough and stockists are struggling to keep up with demand. Sure, we’ve seen skin in fashion before; who could forget Walter Van Beirendonck’s stick-on lumps and bumps in 1998, or Issey Miyake’s naked torso dress. But nothing could have prepared me, or the rest of the Fash Pack for THE SKIN PROJECT.

THE SKIN PROJECT is a new method of dress that invites people to make garments for themselves using their skin and a technique called Skin Folding. The origins of THE SKIN PROJECT go back to a time when creator L.E. Varlo was working with a series of experiments that challenged the materials of clothes and the way they interact with the body. These experiments eventually led to treating the skin itself as a material. L.E. used her garment construction knowledge and technical skills to develop Skin Folding into a technique that can be used to ‘re-fit’ the skin to the body.

Skin Folding involves applying a liquid Folding Solution to the skin that temporarily holds the skin in position. Due to the individual characteristics of everyones skin, the wearer is encouraged to undergo a series of processes which allow them to get to know their skin before they Fold. These processes help to determine where Folds will take place and what sort of Folds are most suited to ones skin type. The individual nature of Skin Folding makes it hard for wearers to imitate Folds worn by fashion leaders, but encourages them to develop their own Folding style.

The application is temporary and has been said to have a greater effect than meets the eye. Over one million individuals have introduced Skin Folding into their daily routine and choose Skin Folding as their preferred method of dress. Like other methods of dress Skin Folding not only changes the way the wearer looks, but also changes the way they feel. It has been said that Skin Folding changes the character of ones skin, while also transforming the character of their persona. The temporary nature of the technique means that people are changing their persona as often as they change their clothes. This wardrobe of Folding possibilities has made Skin Folding extremely desirable. People are learning more and more about their skin and are enjoying making garments for themselves.

As Skin Folding continues to take the world by storm, it is the sensation people feel when dressed in Folds that opens them up to the possibility of what clothing can be. With people choosing Folds as their preferred method of dress, it makes me wonder what it is that makes me feel dressed and what else fashion could be.
IN THIS ISSUE

In this very special issue of FFM we are ecstatic to introduce L.E Varlo and THE SKIN PROJECT.

In this issue you will be presented with a number of articles that explore the many facets and phases of THE SKIN PROJECT. To get the ball rolling Pat Downtown delves into the Fold in a revealing interview with L.E. Varlo. In this interview Pat unfolds the history of THE SKIN PROJECT and fills us in on everything we need to know. If you flick to page 26 you will see the beginnings of the Fold where L.E. leaves no stone unturned and even Folds family members and friends. Part two reveals the latest and hottest possibilities of this exciting new trend. From the early experiments in the tent to Folding left right and centre, the Fold begins to take on a life of its own when a batch of sample kits are released. Part three presents in depth articles about Skin Folding today, delves into a protest against the Fold and talks about the long term effects of Skin Folding. And if you log onto theskinproject.com you will be presented with a secret article that talks about everything else that’s going on in skin and fashion.

PART ONE- foundations of Folding

10 Interview with L.E Varlo
R&D expert Pat Downtown delves into the Fold to reveal EVERYTHING we need to know

24 L.E Folds EVERYTHING!
Is there anything this girl won’t do?

26 Meet the first folded by L.E Varlo
See the friends and family of L.E like you’ve never seen them before

PART TWO-place Folding takes you

36 Hottest, Newest, Latest
One wear sample kits! Get ready for the new you!

50 LIFE SWAP
Folding for a new you. Discover how the Fold can transform who you are.

56 Are your Folds saying too much about you?
Conskin delves in to find out.

58 FACES
You won’t believe what the Faces folded by L.E. Varlo have to say!

PART THREE- the effects of Folding

70 People say NO to hot new trend
RH and PB look into the protest against the Fold.

74 Skin Folding in the long run
New York scientists tell us how the Fold could effect us in the future.

YOU!

34 Get a GRIP
Know how to handle your skin before you Fold.

42 Back to Basics
3 simple steps to looking like a Fold- up pro!

45 Dramatic Transformations
Before and after shots of some of the most extreme Folders.

68 IN or OUT
Stay ahead of the pack this season with advice from the Fashion experts.

78 Have your say
The latest crop of Folders voice their views.
ConskinStanislavskin
FFM Character Expert

Character expert Conskin Stanislavskin is the author of Building a Character and An Actor Prepares. He has been a professional actor for over 60 years and has taught some of the best known actors in the biz. He is the master of knowing how the external can effect the internal and how it can be used to change who you are.

Conskin’s contribution is Life Swap and Are your folds saying too much about you? You can find him on set hanging out with Tom Cruise. People say he looks like he needs a drink. He says clothes need to transform you.

PatDowntown
FFM R&D Expert

Pat is an R&D (Research and Development) expert. He has published several books and is a regular attendee to research conferences across the globe. A question that is commonly asked and quoted by Pat during Q&A of research presenters is: “so what?” This issue Pat immerses himself in the fold to uncover everything we need to know.

Pat’s contribution is the R&D interview with L.E. Varlo You can find him at RMIT University. People say he looks like Mrs Doubtfire. He says clothes need to be appropriate to you and your ‘audience’.

SuzieMendress
FFM Fashion Voice

Usually seen with a young man by her side everyone wants a piece of Suzie. She is commonly found out the front of fashion shows madly taking notes for her next article. Whoever Suzie writes about is someone to look out for. With her finger on the pulse she has written hundreds of fashion articles for the Herald Tribute and has over 104,000 hits when you Google her name.

Suzie’s contribution is the In or Out article. You can find her crashing fashion shows. People say she looks like Susan Boyle. She says clothes need to be for everyone and fashion is authority.

RH&Pb
FFM Artist

RH & Pb are interventionist performance artists and co-editors of the Pedestrian Times. Giving the general public ‘mind-blowing’ experiences is their forte. Although they have only been arrested once, they say “we’ll let nothing stand between us and our art.”

Rh and Pb’s contribution is the Protest article. You can find them at the Venice Biennale distributing the Pedestrian Times. People say they look like Robert Henley & Shelly Innocence. They say clothes need to be artistic expression. To them fashion is a state of mind.

DianePermet
FFM Fashion Blogger

Fashion go-getters are desperate to get something onto Dianes super styling blog “A Shaded View on Fashion”. If you’re attending a fashion show and Diane is there, you’ll know you’ve come to the right place. If anyone knows what’s hot right now it’s Diane Permet.

Diane’s contribution is the online fashion article that you can find at theskinproject.com. You can find her at ashadedviewonfashion.com. People say she looks like Godzilla. She says that clothes need to be experienced and that fashion is her life.
The history of The Skin Project has always remained a mystery. How did Skin Folding come about and what are the ideas behind the fold? R&D expert Pat Downtown chats to L.E. Varlo (the brains behind the fold) to reveal EVERYTHING we need to know.

Fashion trendsetter L.E. Varlo has been working within the confines of a tent since the beginnings of The Skin Project. As you can imagine, this has come as a big surprise to the fashion team at FFM. The tent was pitched in February 2006 to ‘get the ball rolling’ and it wasn’t until August 2006 that The Skin Project was born. What happened during these ‘in between’ months remains a mystery. Today we’ve sent our very own spy and R&D expert Pat Downtown into the depths of the shabby green tent to unfold how Skin Folding came about.

Pat Downtown- Wow! L.E, nothing could have prepared me for this! I had no idea that the beginnings of The Skin Project happened within this tent. How did the tent come about?

L.E. Varlo- Yes, the tent (laughs). People are generally taken by the tent when they visit me at The Skin Project. I pitched the tent in early 2006 when I was struggling to find a space to work. Having a history working with silicone, I needed a space with plenty of ventilation and very little company. The pitching of a tent is something I do every year, each tent seems to only last a year before it begins to tear itself to shreds. You’re now sitting in tent number three.

PD- Sounds like a lot of work to keep this working environment alive.

L.E- (laughs) Yes! This process of making human eyeballs was quickly becoming less about the eyes and more about the materials. It was the malleability of the character of the material that started to seduce me. I started playing matchmaker by pouring the resin into silicone, plastic, wax and plasticine moulds to test its compatibility. Every time the resin was released, a new material was born.

PD- It sounds like a lot of work to keep this working environment alive.

L.E- The tent has a life of its own, and it’s almost like a work in itself. You could say the tent was the very first prototype of The Skin Project. It was the very first thing I created to get the ball rolling.

PD- There are so many bits and pieces covering the tabletops and shelves in here. Tell me, once you set up in the tent, what was the first thing you made?

L.E- If you turn to shelf behind you, there’s your answer. The first thing I decided to make was an eyeball. Before pitching the tent I’d been doing a lot of work with silicone making wearable skins. I’d fallen into a mechanical rhythm of repetitive processes and methods of working. To break away from my comfort zone I decided to make something that didn’t involve skin, so I made eyeballs. My aim was to make the eyeballs as realistic as possible. This meant investigating and introducing all sorts of new materials into my repertoire. I explored platinum resins and new casting silicones. Struggling to get these materials to cure clear, I created all sorts of heating systems and casting methods. I discovered that platinum resin is an extremely sensitive material every way I treated it, its character transformed dramatically. Making realistic eyeballs with a misbehaving material was a tricky process. I think this material had a mind of its own and no matter what I wanted to do with it, it wanted to do the opposite. Even something as simple as mixing it with a wooden or steel spoon completely changed the character of the material.

PD- It’s as if the eyeball was a tool for you to discover and explore the behaviour of materials.

L.E- Exactly. In a way this material exploration of the resin is quite similar to how I approached skin for the first time.

PD- Interesting. Can you explain this approach?

Continued page 18
The material the silicone cast is taken from affects the transparency of the resin.

Platinum based resin mixed with a wooden spoon.

Resin eyeballs embedded into silicone, later used for a performance.

Platinum based resin mixed with a steel spoon.
**Material Character**

**LEV** - Initially I was working with my skin to re-create familiar garment shapes. I wanted to explore the seam lines of shirts, jeans and jackets. I wanted the skin to scream CLOTHES and hoped that people would think ‘clothes’ when they saw my skin folded. After folding all sorts of garment shapes into my skin, I felt that in order to explore this material further, I needed to apply the technique to other people’s skin. Naturally, I approached their skin in the same way I had approached my own. I sketched the seam lines of a shirt across a person’s chest and attempted to fold. After applying a little pressure, I realised this skin, this material, was not going to budge. A few days later I decided to revisit the skin without a design idea in mind. I went in cold turkey and felt the material with my hands and responded to what it would let me do. During this material exploration I realised that every individual’s skin is very different and it became less about the aesthetics created and more about what the character of the material would let me do.

**PD** - This sounds like a very instinctual process, did you still consider yourself to be making clothes?

**LEV** - Yes, I realised that clothes don’t need to look like clothes to be considered clothes. By responding to the material I was altering the wearer in some way and giving them a feeling that was different to feeling naked. I discovered that being dressed or making clothes is about the character of the material would let me do.

**PD** - And I guess this is what happened with the eyeballs too?

**LEV** - Exactly. It didn’t matter if the eyeballs looked like eyeballs anymore; it was more about how the character of one material affected another - to make the other material act, respond or feel different.

**PD** - Between eyeballs and folds, what sorts of other experiments took place?

**“I wanted the skin to scream CLOTHES and hoped that people would think ‘clothes’ when they saw my skin folded!”**

**LEV** - After eyeballs I continued exploring materials and the transformation of materials. I wondered if the transformation in the character of a material that we wear could change whether the wearer feels dressed or not. I began by using the casting and material information I’d discovered from the eyes to cast everyday clothes in my wardrobe into lipstick, foundation, hair gel and other liquid products we also apply to our bodies. The lipstick was cast into a pair of socks and the foundation was cast into a t-shirt. Both items remained wearable and looked like socks and t-shirt. However when you went to put on the pair of socks you put them on as you were putting on lipstick. I was interested in how the material can transform the way a person interacts with a garment and if the transformation of a material can change whether the garment is still considered a garment or if the socks are still socks. I later went on to explore cosmetics and underpants made from salad dressing. I wondered if the underpants were the same shape as every other pair of underpants and if you put them on in the same way you put on underpants. Does the wearer still feel like they are wearing underpants?

**PD** - It is interesting to think about the feeling we have when we put something on...

**LEV** - It is possible. It reminds me of the story of The Emperor’s New Clothes. He did feel dressed with thin air and words until he stepped into the eyes of the general public. What role does the General Public play in your work? And can they change whether you feel dressed or not?

**PD** - Could wearing clothes or being dressed merely depend on the character of a material?

**LEV** - Yes. But I also feel that the character of a material can come in many variations. When I talk about the character of a material it goes beyond textiles and skin; it also goes into the material character of a person’s personality or the material character of a social environment.
PD: So what does one do? What if you want to skin fold but you’re afraid of being laughed at or repeatedly asked why didn’t you get dressed today?

LEV: Yes, this is where it gets tricky, but I think it’s also where fashion comes into play. I think a ‘fashion system’ can be used as a tool to change what people believe being dressed to be. Once a new fashion proposition has been adopted by a community, people no longer see something weird or unacceptable; they see fashion. A classic example of this would be when Orlan ran through crowded streets in an opaque black ‘chasuble’ bearing a life-sized photographic print of her naked body. A policeman thinking the garment was obscene wanted to arrest her, but was persuaded by Orlan that there was nothing illegal about wearing such eye-catching clothing, saying that “it is, on the contrary a mark of high fashion.” In the late 1980’s Miyake commercialised the printing of photographs onto separates in this way. Later in 1996 a presenter on French television’s Cult Canal Plus program ‘Nulle part ailleurs’ was wearing one of these dresses made by Issey Miyake with a life sized nude torso printed on it.

PD: Does this mean anything can become fashion?

LEV: Absolutely.

PD: Should Skin Folding count as fashion?

LEV: Yes, yes! But of course I’m convinced! Thanks for your time and your homework! You know what L.E, I would almost have to say that I’m convinced! Thanks for your time and where can I get my hands on some of this?

LEV: (laughs) You’re most welcome Pat, I’m sure I can help you get into the fold...

PD- Wow, I can see you’ve really done your homework! You know what I.E, I would almost have to say that I’m convinced! Thanks for your time and where can I get my hands on some of this?

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This is one example of how a fashion can transform the way people perceive clothing and dress. It demonstrates that without a garment going through a fashion system, one can be considered undressed. However once an idea is adopted by a fashion system and is accepted by people, particularly those in the public eye, the idea is accepted by the greater community, and people no longer see a naked body; they see fashion.

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PD- Wow, I can see you’ve really done your homework! You know what I.E, I would almost have to say that I’m convinced! Thanks for your time and where can I get my hands on some of this?
As L.E Varlo enters the first phase of THE SKIN PROJECT she leaves no stone unturned and plays with the skin she’s already in to develop a technique that the rest of the world now refers to as Skin Folding.

Before Folding family members and friends, L.E Varlo spent two intensive months exploring the material characteristics of her skin. She discovered Skin Folding during a series of material experiments that led to using a liquid solution to stitch her skin together. During the skin stitching experiment she mistakenly stuck her skin to itself. L.E chose to develop skin sticking further by applying the technique to every inch of her body. She used skin sticking (that later became Skin Folding) to develop an understanding of the flexibility, texture and thickness of her skin. It was the material characteristics of her skin that dictated where Skin Folding would take place and developed the technique further.

The Folds that covered her body differed dramatically. L.E discovered that the skin on her forearm was much thinner than the skin on her back and the skin on her thigh was much more rigid than the skin on her neck. She used Skin Folding as a tool to develop an understanding of the varying material characteristics covering her body.

From the information gathered from her Folded body, L.E began to develop a Fold pallet that collated the different Folds she achieved from every area of her skin. In some places the flexibility of the skin was so great that it enabled L.E to insert fabric, beads and threads into her Folds. She documented her Folds with film, photography, notes and diagrams. Eventually the research came to a point where L.E needed to extend her knowledge further. She felt that in order to learn more about the material qualities of skin, she needed to explore the skins of others.

L.E used the information gathered from her own skin to determine which part of a subject’s skin would be the best to Fold. To keep the results consistent she chose to Fold the same section of every subject’s skin. She says “From my skin I developed a diagram. In this diagram I mapped the varying thicknesses of my skin. I used this diagram to work out a ‘control’ area that I would use to discover skin as a material. I chose the chest. The chest is not the most flexible, nor the most rigid. It is a flat surface that is not too intrusive. When the shoulders are pushed forward the skin loosens. When the shoulders are pulled back the skin tightens. The chest is a fantastic indication of the character of an individuals skin.”

**HOT TIP:** One might assume that thicker skin would be easier to fold, however this proved not to be the case. It is the thinner skin that folds best.
Meet the first folded
by L.E Varlo

Photographs and Notes taken by L.E Varlo

From the information gathered from my skin I began to explore the skins of others. I documented their skin by writing about the qualities of their skin before and after it was folded. I was dealing with many different textures and thicknesses. In some cases the Folds could barely be seen. At the time I thought this was an unsuccessful result.

Every subject was visited in the comfort of their own homes. Before embarking on the folding process we’d generally sit down, have a cup of tea and talk about the events of the day. After an hour or so we’d begin to talk about the process of Skin Folding. As I applied the technique to several subjects’ skin my knowledge of skin as a material expanded and I developed a system where I could assess the skin on a scale of one to ten: one being taut and firm to fold, and ten being flexible, malleable and baggy.

Once their skin had been documented through photographs and notes, subjects were assisted with the removal process. In some cases the removal process took up to thirty minutes. The removal process was very intimate and involved paying great attention to the subject’s skin. The folding solution worn on the skin was collected and labelled.

REBECCA D’SILVA

Age: 19
Skin Properties: Exceptionally firm, dark and oily.
Minimal movement and flexibility
Assessment: Due to the subject’s oily, firm skin. It is unclear whether the skin will fold and hold.
Scale: 2/10
Results: Subject’s skin did hold. Subtle folds were achieved, minimal material was available.
Notes: The subject revealed loose skin on her breast. Subject may be revisited for a second folding.

It is unclear whether the skin will fold and hold.
OLLIETOGGS

Age: 25
Skin Properties: Smooth, soft texture. Subject has lesser fitting skin. Firm around centre chest, collarbones and neck.
Assessment: Potential for vertical deep folds. Extend folds onto neck
Scale: 9/10
Results: Deep folds were achieved; folds continued onto subject’s neck. Too many folds were less effective. Notes: Removal was pleasant, irritated skin declined after 5-10 minutes

WILL BLEWTWITT

Age: 20
Skin Properties: Loose around neck and shoulders. Skin taught around pectorial mussels. Young and taut
Assessment: Potential for a combination of folds leading down from the neck.
Scale: 6/10
Results: Deep folds were achieved; extend folds onto neck.

ANNETTE VARLO

Age: 25
Skin Properties: Sun damaged, firm around shoulders and chest, significant amount of fat under the skin and lack of malleability.
Assessment: Skin was firm and sun damaged - Thick layer of fat underneath skin resulted in a lack of elasticity
Scale: 2/10
Results: Subject panicked. Some subtle folds were constructed on subject’s shoulder.
Notes: Do not force subject to be part of project.

“Subject’s skin displayed promising results”

ALEX COPPERSMITH

Age: 65
Skin Properties: Excessive amount of skin covering subject’s lean body. Subject’s skin was paper-thin with a willingness to move.
Assessment: Thin, flexible skin = Endless possibilities
Scale: 10/10
Results: Countless folds achieved, subject’s skin folded in every direction. Fantastic to work with.
Notes: Less folds with more depth would have been more effective. Subject’s skin displayed promising results for future Skin Folding.

“Firm around centre chest, collarbones and neck.”

WES MILES AKA “THE BODY”

Age: 27
Skin Properties: Smooth, soft texture. Again subject was taut around pectorial region, neck and arms provided maximum flexibility
Assessment: Subjects upper arms responded particularly well
Scale: 7/10
Results: Subject enjoyed the sensation and began folding himself. He also assisted his friend Ben in the removal process
Notes: The subject was later nicknamed “the body” by female participants

CLIFF SMITH

Age: 25
Skin Properties: Pale, tattooed, firm all over.
Assessment: No movement. Skin is not malleable where design lines are marked
Scale: 3/10
Results: The subject’s skin was oily from moisturizing, the folding solution did not adhere to subject’s skin and folds did not hold. A new latex solution needed?
Notes: If subject was to partake again, there is potential to fold further down his chest. Subject continued to lift arms to cover chest.

ANTONG NEWGEN

Age: 30
Skin Properties: Firm around shoulders, dark scarred under right pectoral region, looser skin was found under the collarbones and under the subject’s arm.
Assessment: Deep folds under the collarbones. Fold on hands. Excessive muscularocular prohibited folding chest and shoulders
Scale: 6/10
Results: Deep folds were achieved on subject’s hands. Subject’s skin soft and paper-thin around this area
Notes: If subject was to partake again, there is potential to fold further down his chest. Subject continued to lift arms to cover chest.

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Results: The subject’s skin was oily from moisturizing, the folding solution did not adhere to subject’s skin and folds did not hold. A new latex solution needed?
Notes: If subject was to partake again, there is potential to fold further down his chest. Subject continued to lift arms to cover chest.

CLIFF SMITH

Age: 25
Skin Properties: Pale, tattooed, firm all over.
Assessment: No movement. Skin is not malleable where design lines are marked
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Results: The subject’s skin was oily from moisturizing, the folding solution did not adhere to subject’s skin and folds did not hold. A new latex solution needed?
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HEWI HEWIT
Age: 25
Skin Properties: Thick and taut centre front of chest. Face, hands, arms showed great flexibility
Assessment: After being handled, subject wanted to apply the folds himself. Subject was not interested in folding chest, but wanted to fold head, hands and arms.
Scale: 7/10
Results: Subject folded successfully and achieved a combination of folding possibilities.

“Extremely flexible, full of possibility”

MEL VARLO
Age: 16
Skin Properties: Young, fresh, dry and firm. Close, tight fit to subject’s body
Assessment: Loose around neck and shoulders. Horizontal folds not possible.
Scale: 5/10
Results: Subject became claustrophobic. It was a very fast process. The subject’s skin folded successfully.

“Young, fresh, dry and firm”

JOHN BACHELOR
Age: 18
Skin Properties: Young, firm and red. Close, subject carried no flexibility across chest
Assessment: Skin Folding process applied to subjects back. Subject achieved deep vertical folds.
Scale: 0/10 (chest) 7/10 (back)
Results: Subject enjoyed the unfolding process and moved his shoulders back and forth to fold and unfold himself.
Notes: The back could be an area to explore further. Particularly with subjects who have large pectoral mussels.

GRANDMA HEWITT
Age: 78
Skin Properties: Soft, oily skin in good condition. Subject’s loosest skin was to be found under the arms and on the chest.
Assessment: Deep folds horizontally around neck. Vertical folds down arms and chest
Scale: 5/10
Results: Arms a success. Subject was relaxed. Chest displayed limited success, more material would have produced better results.
Notes: Subject assisted in the removal process. Situation was very intimate. Subject recommended a friend called Lois.

BETTY KNIGHT
Age: 62
Skin Properties: Soft, oily, skin in good condition. Subject’s loosest skin was to be found under the arms and on the chest.
Assessment: Deep folds horizontally around neck. Vertical folds down arms and chest
Scale: 6/10
Results: Arms a success. Subject was relaxed. Chest displayed limited success, more material would have produced better results.
Notes: Subject assisted in the removal process. Situation was very intimate. Subject recommended a friend called Lois.

TOM BANKS
Age: 21
Skin Properties: Thin, but firm. Subject has large amounts of hair covering this region.
Assessment: Skin is flexible towards the centre of subjects torso. Skin on upper arms and chest move freely. A lot of possibility.
Scale: 8/10
Results: Subjects skin folded freely. Folds remained in place. Folding solution removed with ease and did not wax the subjects chest in the process.
Notes: Hair is not a problem. With soap, the folding solutions breaks away with ease.
**LEWI WHITE**

**Age:** 27  
**Skin Properties:** Young, fresh and firm. Skin is thick and taut. Unsure how successfully subjects skin will fold.  
**Assessment:** Subjects skin has very little movement. Very few subtle folds could be created.  
**Scale:** 2/10  
**Results:** Two diagonal folds were achieved from his neck to underarm. Folds held in place, but were not as aesthetically obvious as others.  
**Notes:** Subjects skin demonstrated the diversity of skin and that subtle folds are just as successful as deep obvious folds.

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**KIERAN MCKERNAN**  
**Age:** 25  
**Skin Properties:** Thin, but firm. High flexibility around subjects upper arms, chest and stomach.  
**Assessment:** Subject is very malleable all over his upper body. Subject has potential to achieve few deep folds or many shallow folds.  
**Scale:** 8/10  
**Results:** Subjects skin folded freely. Many fold combinations achieved. Subject was at work and photographed on the board room table.

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**YVETTE COPPERSMITH**  
**Age:** 27  
**Skin Properties:** Sensitive skin, excellent colour match between skin and latex solution administered.  
**Assessment:** particularly loose around collarbone, armpit, shoulder and chest. Potential for curved fold from shoulder to chest  
**Scale:** 8/10  
**Results:** Latex solution was the perfect match to subject’s skin colouring. Medium folds were created. No skin irritation, removal was easy.  
**Notes:** There are other areas of this subject’s skin that would fold successfully.

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**LOIS LOW**  
**Age:** 81  
**Skin Properties:** Freckles all over. Wrinkled around neck and hands.  
**Assessment:** Thick layer of fat under subject’s skin, subtle folds maybe achieved. Not a lot of excess skin. Subject’s neck and hand will be worked on.  
**Scale:** 8/10  
**Results:** Difficult to fold and hold Subject’s skin in position. Subject’s skin was very oily. Subject was concerned about the pain. Subject’s skin folded on chest and hand- however, the folds were subtle.  
**Notes:** Subject was waiting for the plumber and relaxed during the removal process.

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**LISA VARLO**  
**Age:** 25  
**Skin Properties:** Sensitive skin, excellent match between skin and latex solution administered.  
**Assessment:** particularly loose around collarbone, armpit, shoulder and chest. Potential for curved fold from shoulder to chest  
**Scale:** 8/10  
**Results:** Latex solution was the perfect match to subject’s skin colouring. Medium folds were created. No skin irritation, removal was easy.  
**Notes:** There are other areas of this subject’s skin that would fold successfully.

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**BEN CABMAN**  
**Age:** 26  
**Skin Properties:** Thick skinned, material refused to budge on subjects chest.  
**Assessment:** Subjects skin was thick all over. Subjects skin had very little movement on his chest. The skin on the subjects back was full of possibilities and the thick nature of the skin enabled deep vertical folds.  
**Scale:** 10/10 (back) 1/10 (chest)  
**Results:** The back is a successful area to fold. Try folding more backs  
**Notes:** The subject felt vulnerable towards the end of the process. Wes assisted him in the removal process.  
**Something I learnt about my skin is that minor alterations can give dramatic effects.**

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"Countless subtle folds were actualized."

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"Something I learnt about my skin is that minor alterations can give dramatic effects."
When we’re asked about our skin most of us would say we know it pretty well. We describe it as rough, smooth, freckly, pimply, black, white, porous, oily or dry. We notice pimples, cold sores and if a mole has changed shape. We know that it’s dustproof, waterproof and responds to hot and cold.

Thanks to Skin Folding, people are referring to their skin in new ways. Terms like versatile, precious, stretchy, flexi, tender, baggy, fabric, glossy, plush, elastic, formable, slack, slouchy, ill-fitting, plastic, springy, roomy, unshapely, pinched, dressy, snug, taut, thick, tight and bending have become a new glossary. Educated Folders are discovering more about their skin with every manipulation. Ashley Montague, author of *Touching: the Human Significance of the Skin*, says “Although the skin has constantly occupied the forefront of human consciousness, it is strange that it should have elicited so little attention.”

A recent survey by researchers at The Skin Project has shown that a shocking 89% of male and female adults between the ages of 20 and 50 knew nothing about the tension, thickness and flexibility of their skin. However, Skin Folders over the age of 50 were more aware of these properties. Ashley Montague says “As we grow older we begin to discover qualities of the skin, colour, firmness, elasticity, texture, we had failed to notice at all before we began to lose them.”

So why do we need to get old to learn about our skin? Skin Folding encourages us to embrace, discover and explore our skin throughout our entire lives.

**Here’s what some regular Folders have to discovered...**

“I discovered my skin is stretchy.” – Tobi Alice, 32, Photographer

“Something I learnt about my skin is that there are different types of skin all over my body, that are more or less able to be folded, eg skin with more fat is harder to fold.” – Hewi Hewitt, 29, Real Estate Agent

And now it’s your turn. For fantabulous folds, follow these quick easy steps to get to know your skin.

1. **Warm up**
   Before you begin warm your hands by rubbing them rapidly together. Ashley Montague says “The touch of a cold hand is not pleasant, the touch of a warm one is”. Once your hands are warm, give yourself an all over skin rub in a fast circular motion.

2. **Get to know your skin**
   Once your skin is warm, gently feel the varying thicknesses by lightly pinching and rolling your skin between your fingertips. Pinch and roll all areas of your skin and compare the difference between the skin on your thigh to the skin on your neck and the skin on your wrist to the skin on your chest. Notice the various thicknesses all over your body.

3. **Test the tension**
   Once you have felt every part of your skin, choose one or two areas to focus on. Give the focussed area another warm up and gently roll the warm skin between your thumb and index finger. Gently lift the skin upwards feel it’s tension and elasticity. If you have lifted the skin on an X axis, try lifting it on the Y and feel the transformation in the tension of the skin. Testing the tension helps you to discover where to fold and the direction of your folds before you apply the folding solution.

4. **Depth of fold**
   Testing the tension of the skin is what gives you an indication of how deep or shallow your folds will be. If the area has a 3-4cm lift you are most likely to achieve deep lushes folds. If the tension is tight and your lift is 0.5-1cm, your folds in this area will be very subtle. See diagram
Want it, need it, have to have it: Spring/Summer 2010 one wear sample kit from THE SKIN PROJECT has just been released. We didn’t think it’d happen again, but after a new spin on the fold and an overwhelming response from the first kit it has happened again!

Skin Folding is the latest trend taking the fashion world by storm. Last season one hundred One Wear sample kits were released to one hundred lucky winners. The kits were designed to expand the research and development of Skin Folding. The kits were distributed between two ‘control’ groups. The first group had been exposed to Skin Folding in conference situations, by word of mouth or by being one of the lucky few to be dressed by L.E Varlo herself. The second ‘control’ group had never been exposed to, or dressed by THE SKIN PROJECT in any way before. Both groups were given the same kit and were required to use the kit on themselves and to photograph the folds they achieved.

The kits contained very little information about THE SKIN PROJECT and what Skin Folding was. This was done to maximise the amount of new information individuals would contribute to the project. How and where the folds should be applied was not specified; it was left to the individual to design new folds and to decide where to place them. In the kit they received Skin Folding solution, a brush, three example folds and a short spiel about THE SKIN PROJECT.

The overwhelming results from the individuals who received the kits expanded the knowledge of THE SKIN PROJECT and led to new developments on how Skin Folding could be used. The recipients demonstrated what they enjoyed folding and created an array of new folds. A group of girlfriends from the second control group had used Skin Folding to temporarily achieve all the cosmetic alterations they’d ever dreamt of.

Folding solution, a brush, three example folds & a short spiel about THE SKIN PROJECT...

Polly has always wanted bigger lips!

Maureen has always wanted her eyes to slope downwards!

Pheobe has always wanted to get rid of those saggy eyelids!
Annette has always wanted a new look to go with her designer shoes!

During the face folding processes something stood out that had not been noticed before: when people were folded the folds not only transformed the character of peoples skin, but also transformed the character of their persona.

THE SKIN PROJECT has continued to investigate this, and claims that Skin Folding not only temporarily transforms the way you look, but it also changes the way you feel. This new discovery that became apparent through the development of the kit, has made this method of dress even more appealing to individuals across the globe.

I have a feeling these Spring/Summer 2010 One Wear kits won’t last long. Get in quick and say ‘hello!’ to the new you!

Ollie has always wanted to a smaller defined mouth!

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Hi, I'm Lewis. This came about through seeing a picture of a hand with skin stuck together and I thought it looked interesting. I found the experience to be unique... I'd never thought of "weanly" my skin before.

ANDREW (Lil) HEWETT.
I have seen photos of the skin project before, and liked the Ideas. I explored the look & detached limbs and post surgery scarring. It was comfortable despite what it looks like. You should try it!
Back to basics
Three ridiculously easy ways to look like a fold-up pro.

Stay-put lips
All you need is the right fold
Step 1 Apply one coat of Endless Fold to your moustache line above your upper lip. Do the same to your lower lip. Wait five minutes to allow the liquid to dry.

Step 2 Using your thumb and index finger gently pull your upper lip outwards. Now lift the lip upwards and fold it back onto itself to create a lush fold.

Step 3 Gently press along your upper lip with your index to secure the fold. Repeat steps 2 and 3 to your lower lip.

Step 3 Repeat this process on each cheek leaving a 1-2 cm gap between each fold.

Material: The Skin Project’s Endless Fold
Visit theskinnproject.com to order your FREE sample!

Cheek Pleat
The secret is in the spacing
Step 1 Draw an imaginary 6 x 2cm line from the corner of your mouth to the top of your ear. Follow the line with one coat of Endless Fold.

Step 2 Once the liquid is transparent, press your index finger into the centre of the strip and use your thumb and middle finger to roll the skin up onto either side of the finger. Now quickly remove the index finger and stick the elevated skin to itself to create a fold.

Step 3 Repeat this process on each cheek leaving a 1-2 cm gap between each fold.

The perfect lift
Classic eyes with an edgy high brow finish
Step 1 Apply a thin coat of Endless Fold above your left and right brow line.

Step 2 Gently pinch your brow with your thumb and index finger. Now roll it upwards and fold it back onto itself.

Step 3 Lightly press the folds and pluck any loose hairs

Expert trick: “To loosen the tension for a sky high lift, warm the brow up by rolling it between your finger tips. BEFORE applying Endless Fold.” says fold-up expert L E Varlo.

Just for you!
Although Lisa has been in the public eye since the beginnings of The Skin Project, it's taken her some time to find her footing. Learning what worked with her dainty figure Lisa says 'I'm more comfortable with myself as a woman' and her sister L.E says 'she's completely transformed inside and out.'
Another student of stylist extraordinaire L.E Varlo, Tim, has been transformed from a geeky architect into a Fash Pack king. “His look is easy, young and sexy,” says L.E.

Once known as Winona’s younger sister, Boo has transformed herself into Hollywood’s hottest style icon. Although L.E Varlo had a hand early on, these days Boo is calling the fashion shots.
People across the globe are not only using Skin Folding to keep up with the pressures of current fashion trends, but are using it as a temporary escape from themselves. Conskin Stanislavskin reports.

**They are using skin folding to live the life of somebody else**

New characters are being created every second and some people are creating up to three to four characters per day! Andy B from Thornbury says “I need latex. I need to feel young again. I need to feel that I am capable of radical reconfiguration and change.” Trevor Hall from Werribee says “It was grouse, the missus said it was like having an affair with another bloke.” Alanna from Montreal says “It’s funny how putting your body into these positions gives you a particular feelings or emotion, even when you don’t actually feel it, but then you start to feel it.”

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**“the external alteration”**

Creating feelings and emotions by putting your body into certain positions is something Constantin Stanislavski talks about in his book Building a Character. In this book Stanislavski presents himself as a teacher who goes by the name of Torstov. The majority of the book has been told through the voice of one of his students (possibly a younger Stanislavski), Kostya. In the first chapter “Toward a Physical Characterisation”, Tortsov tells his students a number of stories where he had experienced a series of encounters with a number of friends who had been stung on the lip by a bee, removed their facial hair or suffered from a sty in their eye. In each of these stories he discusses how the external alteration not only transformed their pronunciation but also changed their internal characterisation to the point where they were unrecognisable - even to a good friend. Whilst Tortsov tells these stories Kostya observes him and says:

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**Uneducated followers are finding it hard to comprehend**

Uneducated followers are finding it hard to comprehend that by folding your skin you can change the way you feel. Joe Bloggs from St Kilda says “Folding your skin to become somebody else. In your dreams mate. I cut my nails and get a tan every now and then, and that doesn’t change a thing. I don’t see how this is any different. I know who I am and I ain’t fallin for it.” Many people are questioning if it is just a clever marketing ploy or psychological manipulation to make people believe that this is something that can make you feel dressed.

A recent survey showed how people are choosing Skin Folding as opposed to movies, games and other sources of entertainment as a means to escape ‘real life’. Massively Multi player Online Role-Playing Game (MMORPG) participation is down to all time low as people are no longer logging onto Second Life or Neurocam to reinvent themselves, but they are using Skin Folding to live the life of somebody else.

The way in which Joe Public can now become any one of a number of different personalities with relative ease is making Skin Folding so popular that A-list celebrities are being pushed further down the social hierarchy. All around the world nobodies are quickly becoming somebody who no longer need to worship celebrity cult status as they believe themselves to be the stars of their own show. Fashion folder Kristy Varlo from Caulfield says “I felt like a celebrity! It’s how I want to feel and it’s what I’ve always wanted my skin to be!”

Recent developments have proved Skin Folding goes beyond the aesthetic, to affect the way people feel. Something that comes as a huge shock to officials at THE SKIN PROJECT has somehow made this trend even more appealing to fashion somebodys and nobodys across the globe. People are finding it hard to believe that by tucking your skin you can transform your persona. But Psychologists warn that those who practice folding daily may forget the person that they once were.

In some cases, Australian men and women are taking on an array of American, English and Irish accents, believing that they can backpackers or porn stars from the Northern Hemisphere. People are using the temporary nature of Skin Folding to change their persona as regularly as they change their clothes. Johns and Bobs can now become Leons and Toms. Anns and Sherrys can now become Pias and Robyns.

**“It was grouse, the missus said it was like having an affair with another bloke.” Trevor Hall**

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**As Tortsov was describing these personal experiences he squinted one eye almost imperceptibly, as though he were bothered with an incipient sty. Meantime he opened his other eye wide and raised the brow above it. All this was done so that it could be scarcely noticed even by those standing close to him. Yet even this slight change produced a strange effect. He was of course still Tortsov but he was different and you no longer had confidence in him. You sensed knavery, slyness, grossness; all qualities little related to his real self. It was only when he stopped acting with his eyes that he became once more our nice old Tortsov. But let him squint one eye- and there again was that mean little slyness, changing his whole personality.”**

Tortsov goes on to present a whole lot of other characters that are formed by sticking his lip to his gums and folding his hands. He demonstrates that the smallest modification to the exterior of one’s body can transform the way one acts and feels on the inside. Tortsov encourages his students to use the exterior of their body as a tool to develop and discover new characters.

**Creating feelings and emotions by putting your body into certain positions is something Constantin Stanislavski talks about in his book Building a Character. In this book Stanislavski presents himself as a teacher who goes by the name of Torstov. The majority of the book has been told through the voice of one of his students (possibly a younger Stanislavski), Kostya. In the first chapter “Toward a Physical Characterisation”, Tortsov tells his students a number of stories where he had experienced a series of encounters with a number of friends who had been stung on the lip by a bee, removed their facial hair or suffered from a sty in their eye. In each of these stories he discusses how the external alteration not only transformed their pronunciation but also changed their internal characterisation to the point where they were unrecognisable - even to a good friend. Whilst Tortsov tells these stories Kostya observes him and says:**

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Officials at THE SKIN PROJECT couldn’t be happier about this new development and have started promoting this new discovery through a clever advertising campaign. The campaign is said to use ‘real words’ from ‘real people’ who were among the select few to discover the effects of Skin Folding. Officials at THE SKIN PROJECT say “The response from the advertising campaign has been overwhelming. People are updating their skin as they would update their Facebook status. Skin Folding is not only attracting dedicated fashion followers, but is also attracting everyday Joes and Charlies who have never given a toss about fashion. They are now openly embracing the fold as something that allows them an escape from their humdrum existences.”

“People are updating their skin as they would update their Facebook status!”

Psychologists are concerned that people are becoming addicted to Skin Folding and fear that what makes people feel dressed is no longer about aesthetics but is about the sensation of reinvention, experience and the freedom to recreate oneself. Rebecca from Springvale says “Folding has changed my life. I could never go back to the way I used to dress. Without folding I feel lost and lifeless. To me fashion is so much more than the newest, latest dress. My personality needs to remain ‘in fashion’ just as much, if not more than my wardrobe and Skin Folding is the best way to do that.”

But fashion critics are sceptical and say “People put on clothes everyday to feel a certain way. I don’t see how this is any different.” Fashion journalist Suzie So says “I don’t get it, but I didn’t get the naked torso dress by Issey Miyake either. It’s obvious that the public are digging it, so I guess it’s here to stay.” Fashion designers who have been around for years say “It’s frightening to think that we may have to adjust the way we create fashion and what we believe fashion to be. It seems sewing machines, mannequins, fabrics and threads are quickly becoming a thing of the past. The way people are responding to THE SKIN PROJECT is demonstrating that people are ready for change and want to extend the relationship between the body and their ‘environments’. Architects, furniture designers and mechanical engineers are also showing a huge interest in the project and are aware of the strong possibilities this method of dressing holds for their discipline.”

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FROM TENT TO TIME SQUARE

FEATURING:

L.E VARLO

NOVEMBER 10

CATCH THE SKIN PROJECT ON THE BIG SCREEN EVERY HOUR ON THE HOUR
Subtle Folder Lewi White enjoys pottering around the house on the weekend. At the moment he’s learning to play the harmonica.

Fashion Folders across the globe are thinking twice about their Folds as THE SKIN PROJECT suggests that there is a connection between the character of the wearer’s skin and the character of the wearer’s persona. Conskin Stainslavskin reports.

Folders are reconsidering the aesthetics of their Folds and paying attention to the way they are Folding their personality. Recent studies at THE SKIN PROJECT suggest that there is a relationship between the Folds you create and the persona you achieve.

Last month researchers at THE SKIN PROJECT studied one hundred Folded individuals in their natural environment to investigate if this speculation proved to be true. The one hundred individuals were observed and filmed by officials at THE SKIN PROJECT over a period of time. The individuals were divided into categories that were dictated by their Folds. Researchers discovered that there were three distinct categories: Deep Folders, Subtle Folders and Combination Folders. The Deep Folders were overly confident, loud and outlandish. They made sure they were the centre of attention, and enjoyed fluttering their Folds in social situations. Deep Folders had no hesitation speaking their mind and commonly spoke in an American accent. Subtle Folders were quite the opposite; they were soft, gentle and reserved. They spoke very few words and didn’t like to talk about the way they felt. Subtle Folders liked to gradually ease their way into a new environment and only interacted with other Subtle Folders. The Subtle Folders were extremely observant and noticed minor changes that Skin Folding brought to them. The third category that researchers discovered was the Combination Folder. These Folders were very playful, full of laughter and had trouble making decisions. The Combo Folder mixes and matches Subtle and Deep folds all over their body. They were very creative people who enjoy a good time. They comfortably interacted with Folders from all categories and were the most playful with their folds. People who Fold Combination Folds continuously adjusted and re-adjusted their Skin and Folded the most frequently of all the Folders.

For some, this new information is working wonders. Folders are tailoring their personality to suit social situations. They are using Deep Folds for job interviews, karaoke and extreme sports but are choosing Subtle Folds for romantic dates, yoga class and home cooking. People are using this information to read other Folders and to choose who they do and don’t want to associate themselves with. Lisa Varlo from Elwood says “knowing something about someone’s persona by looking at their Folds saves time and head space. I could never date a Deep Folder, so I wouldn’t even bother talking to one”.

Skin Folding is quickly becoming a new method of exhibiting your persona to the world. It’s like Twitter, Facebook or Big Brother. People are wearing their persona on their sleeve and feel compelled to tell the world who they are, where they belong and what they had for breakfast. As people continue to get to know others through the Fold I can’t help but think which Fold category I will be. Do we all want everyone to know who we are?
People say I look like a poor man’s Tom Cruise. I’m attracted to people who don’t finish their sentences. The best fashion advice I received was that blue and black don’t mix. Fashion is a state of resonating with the Present Moment. Being skin folded was a good way to get to know my skin better. I would describe skin folding as a way to be more present with your own skin. When my skin is folded, I feel in-fashion with myself. Something I learnt about my skin is that it has its own character. My Fashion tip is: experiment as much as you can, it helps you get better at fashioning the moment.
OLLIE TOGGS
I’m a pharmacist based in Melbourne. My partner would describe me as all his. The best fashion advice I’ve received is cut off the ponytail. Fashion is each to their own. I would describe skin folding as an alternative form of expression. When my skin is folded I feel in disguise. Something I learnt about my skin is that minor alterations can give dramatic effects.

COL FORSIGHT
I’m a mechanic. People say I look like me. My partner would describe me as an idiot. My secret is I want to stay young. I feel dressed when I feel neat. Fashion is a state of mind. I would describe Skin Folding as challenging for most people. I felt like I didn’t feel like me. Something I have learnt about my skin is that it is precious to me. Clothes need to be a representation of how you feel.
ROB FORSIGHT

I'm a financial advisor. People say I look like a psycho. I'm attracted to big titted young women. My partner would describe me as a dog. The worst fashion advice I've ever received is that looks good. Clothes need to be comfortable. Fashion is over hyped, expensive, confusing and ever changing. I would describe Skin Folding as an interesting experiment in the limits of Fashion. I felt unnatural. I put on a British accent for no apparent reason. Clothes need to be more emotional than a practical consideration.

CATHY SKINTON

I'm a lawyer. I met L.E Varlo playing netball. People say I look like their niece or a friend in Sydney. I'm attracted to people whose light is hidden under a bushel. I feel dressed when I'm wearing black. Fashion is not what it should be. I would describe my skin as unsatisfying. Skin Folding is confronting but emancipating. When my skin is folded I feel vulnerable. Something I've learnt about my skin is that it changes everything.
KRISTY VARLO
I’m a uni student studying to be a primary school teacher. My partner would describe me as perfect. I’m attracted to people who are funny. My secret is if your hair looks good you can pull off anything. I couldn’t wear clothes that are too covered up. Fashion is fun. I would describe skin folding as a good way to see if you want plastic surgery. I discovered my skin is stretchy.

RAYMOND HERBIE
I’m a mathematics tutor. People say I look like Jeff from the Wiggles. I’m attracted to people who are interesting, who don’t have all the answers but rather look for the questions and seek and explore a variety of answers. Clothes need to be appropriate to your and your ‘audience’ situation. My partner would describe me as a caring person. I couldn’t wear clothes that sent the wrong message about me to new people that I meet. Fashion is a way of projecting your personality or a message consciously or subconsciously. I’ve discovered my skin is versatile.
DAMIAN LONG

I’m an artist. I met L.E on the internet. People say I look like Matthew Barney. I’m attracted to people who are open minded and have a sense of adventure. My partner would describe me as great in the kitchen. My secret is I want to use art to become a cult leader. I couldn’t wear clothes that made me look like everyone else. I would describe Skin Folding as the only true way we have of radically altering our physical appearance. When my skin is Folded I feel tightly coiled, tense, poised for action and ready to depart from myself. Clothes need to be an extension of ones personality.

LISA VARLO

I’m a graphic designer from Melbourne. People say I look like Kate Blanchett. My secret is I have a black man fetish. Clothes need to be discovered. I couldn’t wear clothes that are lifeless. I feel dressed when my genitals are covered. Fashion is a cult. I would describe Skin Folding as a way of wearing your skin. I felt a sense of freedom. I discovered my skin is a very flexible material that can change the way my body looks.
Stay ahead of the pack with a little help from THE SKIN PROJECT’S fashion expert.

HAIR FOLDED!
“Use your luscious locks to dress your folds up or down” says Suzie. “This little goodie is set to drive the Fash Pack into a frenzy!” TIP: Try rolling your hair into small buns at the end of each fold.

BEADED FOLDS
“Say goodbye to implanted beads and chains” says Suzie, “This season is all about working with the materials you’re already wearing.”

NO BROW!
“This look is so effortless and timeless and works wonders for any face shape” says Suzie. “It’s soft, natural and the best thing is, there’s no need to pluck!”

CENTRE STAGE BROW LIFT....
“Really hard, stretched eyes are out” says Diane. “They’ve had their time and they worked wonders for a while but this season is more about softer, subtle natural looking folds.”

ASYMETRICAL FOLDS!
“Unpredictable angular folds are so stylish this season” says Suzie. “Let yourself go and fold where your skin takes you.”

CENTRE FOLD...
“First time folders have a natural desire to make their folds symmetrical” says Diane. “This season ditch the centre front to cut loose from the armatures.”

ONE FOLD WONDER...
“Sticking with one fold type is so not what this season is about” says Suzie. “Steer clear of ye old faithful and let your creativity run wild by folding a wardrobe of possibilities.”

FOLD COMBOS!
Mixing it up is totally in, in, in!” screams Diane. “Pocket folds mixed with deep edgy flat folds will make you worthy of a stroll down the red carpet with the rest of the pack going ga ga.”

ALL OVER LIP FOLD...
“Seriously fat folded lips are so last season” declares Diane. “This is especially true in a fold that I call fish lip – it makes your lips look totally unkissable.”

UPPER EAR fold with earring!
“I’m loving this look on Susan” says Diane Permet from theskinproject.com. “We pierce and now we fold! Blurring the boundary between skin, cloth, clothes and your body are so hot right now!”

FOUR POINT LIP FOLD!
“They’ll be everywhere this season,” says Folding expert Suzie Mendress. “It’s all about gentle folds without force.”

LOBE FOLDS...
“Folded earlobes have been over and out for a long time now” says Suzie. “This season I’m dying to see an earlobe.”

IN or OUT

REAL HAIR
PEOPLE SAY ‘NO’ TO HOT NEW TREND

Rh and PB look into the protest against the fold.

People are rallying up to Fashion Festivals all over the world to say ‘NO’ to THE SKIN PROJECT. Something that started out as the most wanted method of dress for Spring/Summer 2009 is quickly becoming the most controversial fashion trend since Walter Van Bierendonck collaborated with French performance artist Orlan to make stick-on lumps and bumps for his 1998 collection Believe. Protesters want people to say ‘NO’ to this method of dress to keep traditional methods of dress alive. People who have introduced Skin Folding into their daily routine are taking on an array of personas that are transforming them into confident, outlandish porn stars. Partners and family members are tired of waking up to a new person every day and fear that they have forgotten the person they once knew. Protesters are promoting the dangers of Skin Folding and claim that it is not only destroying relationships, but is an unhealthy ‘fad’ that will make your skin look ugly in the long run. Some people who are taking part in the protest have been dumped by their partners and some are suffering from nasty latex allergies and have eliminated any form of clothing from their life. Thanks to Skin Folding nudity seems to be making a come back, however some people are feeling manipulated by advertisements, runway fashion shows and celebrities, questioning if Skin Folding is a method of dress or if they are being conned like the Emperor in the story of The Emperors New Clothes.

Protesters are asking people to reconsider what they believe fashion and clothing to be and to really think about what it is that makes them feel dressed. Some fashion critics feel Skin Folding is just the next big thing next to tattooing, cosmetic surgery or scarification. And are asking THE SKIN PROJECT when are the ‘real’ clothes going to be made?

Spokeswoman for THE SKIN PROJECT Lucy Coe replies to these criticisms with the following media statement:

Tattooing, Cosmetic Surgery and Scarification are very different concepts to THE SKIN PROJECT. Tattooing is a permanent colouration of the second layer of the dermis. It’s produced by puncturing the skin and inserting indelible inks. Cosmetic Surgery is defined as a subspecialty of surgery that uniquely restricts itself to the enhancement of appearance through surgical and medical techniques. It is specifically concerned with maintaining normal appearance, restoring it, or enhancing it beyond the average level toward some aesthetic ideal. And Scarification involves scratching, etching, or some sort of superficial cutting or incision, that can be for the purpose of religious or social reasons. Whereas THE SKIN PROJECT utilises a temporary skin folding technique that does not permanently mark the skin in anyway.
Fairy Tale Folds

Make your wedding day extra special with Skin Folding.
Black and Shot have been running numerous tests at the lab on hairless rats who are being handled from a very young age. Black and Shot discovered that the rats who were handled on a daily basis throughout their lives were relaxed and yielding and those who were not handled in any way were frightened, anxious and tense. Black and Shot claim that the rats that were handled were not only happier but also lived longer. The rats that were handled on a daily basis lived up 75% longer than those who were not handled at all. Laboratory assistant G. Karas observed that “rats handled during the first ten days of life weighed the most, learned the best, and survived the longest”. Ashley Montague, author of Touching says “Gentling of rats could make all the difference between life and death. This discovery was striking enough. But what was equally remarkable was the influence of gentling upon behavioural development. Gentling produced gentle, unexcitable animals, lack of gentling resulted fearful, excitable animals”.

Skin Folding encourages people to handle themselves and each other on a daily basis. Black and Shot claim that as well as getting to know the character of our skin, those who are Folding on a daily basis are enhancing their quality of life and in most cases living longer than those who choose other methods of dress. Ashley Montague says “The touch of the hand is very much more effective than the application of an impersonal mechanical apparatus, as for example in milking, where it is well known among experts and dairy farmers that hand-milked cows give more and richer terminal milk than machine milked cows.” Black and Shot believe that it is the same with dressing. People feel better and achieve a higher quality of life if they are dressed by hand rather than throwing on something that is made by a machine.

People who sit higher in a socio-economic hierarchy are benefiting enormously from Skin Folding. Social theorist Kipper Biggs says “people who are higher in the socio-economic hierarchy are less likely to touch one another, whereas people on the lower end of the hierarchy interact by touching everyday.” Folding is encouraging these people to touch and feel again and live longer happier lives.

Some people are struggling to believe that by handling your skin you can increase your life span and others are saying that it isn’t the handling but the character transformation component that comes with Skin Folding that’s lengthening our lives. Either way the future is looking bright for the Fold and it seems we’re all going to be around for many more years to come.
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It was strangely enjoyable. I loved the way that I was being altered in such a tangible manner. You can change your clothes and feel different, or change you job or house or whatever... but this is quite a different feeling of self transformation. It's both deeply in your skin and temporary. And because it's temporary you can start to imagine what you might do next time... what other me could I be?

-Pipa, Australia

I felt like a celebrity. It's how you want your skin to feel and it's what I've always wanted my skin to be.

-Kristy, Australia

It takes so little to change your look completely.

-Colin, Australia

It give you a good understanding of how your body and skin functions. I've developed a real understanding of how my skin is and you can kinda play on that. It's a good way of expressing yourself.

-Ollie, USA

Log onto theskinproject.com to Have Your Say. Please include name, state and country. Letters maybe edited for space.