A LASTING IMAGE MADE OF CLOTH
THE DOROTHY NICOL HISTORIC FASHION COLLECTION

Research Project Support Materials – Book No. 3:
Selections from the Research References.

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2007
A Lasting Image Made of Cloth
The Dorothy Nicol Historic Fashion Collection

Presented in these four books are materials supporting a Masters degree by project involving the Dorothy Nicol Historic Fashion Collection situated at Lismore in the Western District of Victoria.

These research materials record the details of the researcher’s deep hands on involvement in the project from its beginning in 2000 that involved the production of the catalogue Six Decades of Fashion From Flappers to Flares. A copy of this catalogue appears in Book 1 Appendix.¹

During the progress of the project key actions were regularly undertaken by the researcher that included participation in events associated with the Collection and its Flappers to Flares demonstrations; many local and long distance field trips and a wide variety of interviews as well as ongoing communication with Dorothy Nicol and her supporters. These activities are described in detail including images within the four books and they are also listed in the bibliography that appears in Book 2.

In addition to a description of the direct, practical work in determining, testing and applying an appropriate cataloguing discipline, the researcher discusses a range of other collections, the motivation for collecting itself, and provides historical insights and references about collecting generally.

Practical aspects of the project included: the production of the second catalogue, Beyond Flappers to Flares; provision of sample cataloguing, instructions and focus group feedback; research and identification of specific garments’ places in local history; and finally presenting examples of selected garments packed to archival standards as a guide to secure the longevity of the collection.²

At the conclusion of the project, the owner, Dorothy Nicol, was positioned to formalise her collection, seek additional support and funding and to take it to the higher level of sustainability. A diagrammatic representation of the four books that comprise this Masters degree by project follows.

² Walsh, Sylvia, 2006, Beyond Flappers to Flares, Book 1, A Lasting Image made of Cloth: The Dorothy Nicol Historic Fashion Collection.
This research project is presented in four complementary books which together represent completion of the project and demonstrate the outcomes delivered.

Set out below is the structure of the project outlining the content of the components:
## A Lasting Image Made of Cloth
### The Dorothy Nicol Historic Fashion Collection

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Research Project Data: Background – Book 3

This is an overview and evaluation of the research process and the support materials drawn upon in cataloguing historic fashion collections. Assembled in Book No. 3 are key selections from the project’s research references. These set out the materials and records of activities engaged in and considered in the course of this research project.

The content of Book No. 3 includes information about the Dorothy Nicol Historic Fashion Collection comprising photographs and records of the activities involved in the collection's cataloguing processes, performances and demonstrations.

Included are copies of the project’s publicity release agreements signed by owners of the featured garments, selected from Dorothy Nicol’s collection, which form the focus of this research study. Also included are copies of completed feedback surveys from the focus group invited to respond to Case Studies Nos 1 and 2 in which the Dawe family garments were catalogued.

Development of the cataloguing format is demonstrated in Book No. 4 with the final copy recording that activity appearing in Book No. 1. As an introduction to Book No. 1, the records of the Case Studies provide guidance for cataloguing the range of garments contained in this book.

The final section of these research materials includes Flappers to Flares publicity in the form of newspaper articles, text, and graphics about the project, its participants and activities.

Cuttings have been scanned from newspapers along with basic photographs (non-digital) and handwritten notes. These vary in quality and clarity but indicate the interest created and the publicity generated at a non-professional, private organisation level. The Dorothy Nicol Historic Fashion Collection may be regarded as typical in terms of the publicity that can be achieved by similar, community-based collections.

This selection of material demonstrates the projection of the personality of the collector, together with the story of the collection, that can be achieved using basic resources that are within the realm of possibility for private collectors. Local references are part of the charm
and personal relevance of the information to the target community. The newspaper articles and photographs set the Dorothy Nicol Historic Fashion Collection in a social context. They also tell the story of the collection being discovered by Judie Irving and providing the inspiration for the Flappers to Flares performances and their resultant importance as a social focus and fund raising opportunity for the rural community.

Dorothy Nicol’s story, as reported in the articles, shows a personal evolution in collecting enthusiasm similar to that studied and observed during research visits to other private collections in Victoria including the Yarra Park Costume Collection of Mrs. Loel Thomson at Bulleen and the De La Mott Collection of Mrs. Winifred Mott at Mt. Eliza. Additional data about collecting and collections is set out in Section 2 of Book No. 2 Research References for this project.

Dorothy Nicol started setting up her collection of dolls, clothing and related items in her house and shop, Green Gables in Lismore, a small town in the Western District of Victoria. She lived in part of the house but arranged many of the rooms in historical themes of furnishing and decoration as a backdrop to her collection of garments. For example, there was a complete 1950s bedroom to display 1950s garments, accessories and other treasures. Dolls, along with dolls prams and related historic furniture, were set out in the parlour, providing visitors with an authentic period setting.

Dorothy Nicol created her own museum as part of the local historical society and, as such, it is a focus of community interest. It is a well-regarded local institution to which locals, and those from further afield, can donate family fashion treasures in the knowledge that they will be cared for and appreciated.

Dorothy Nicol’s family bought the vacant Lismore Masonic Hall and the house next door to it in 2004. This extended space has given Dorothy Nicol the opportunity to plan the collection’s expansion, display and storage. Press clippings in this book provide additional background detail on Dorothy Nicol’s 20 year collecting history. The articles also record how Judie Irving, a lady with a professional theatrical background, recognised a mutual interest in collecting fashion and, together with Dorothy Nicol, saw that the local and
the regional community would enjoy and become involved with the Flappers to Flares performances.

Dorothy Nicol’s joint activity with Judie Irving proved very successful in developing community spirit and aiding community projects, including funding the employment of a counsellor at the Terang Secondary College. The first *Flappers to Flares* performance was at Judie’s historic home, Rosebank in Terang in February 2000. The imposing period home and grounds provided a particularly appropriate backdrop for a historic fashion show. As a result, subsequent venues have been chosen with an historic link in mind.

In preparing the first *Flappers to Flares* performance catalogue, the researcher went through the process of determining the historic background of the chosen garments and interviewing the owners of specific garments. Copies of the completed publicity release forms include comments by the participants. Although most of the research was in the Lismore regional community, other historic fashion collectors and collections were visited, interviewed and their permission sought for inclusion in this research project. Publicity releases from the Melbourne collector, Mrs. Loel Thomson of the Yarra Park Costume Collection and Mrs. Winifred Mott of the De La Mott Collection in Mount Eliza are included in the background data.

Following Loel Thomson’s agreement to be quoted, she directed her extensive fashion collecting experience to the review of the trial cataloguing templates applied in Case Studies Nos 1 and 2 describing the Dawe family garments. An article about Loel Thomson’s Yarra Park Costume Collection is included in the background data and details her long experience as a private collector of historic costume and textiles. This supports observations made by the researcher during a visit to Loel Thomson’s Yarra Park property in order to appreciate the scope of and standard of her collection.

Mrs. Winifred Mott, at age ninety-two, was recognised for her life-long work as a private costume collector and fund raiser when she was awarded the Medal of the Order of Australia in the 2005 Queen’s Birthday Honours. Mrs. Mott has an important connection with Judie Irving through the 1959 wedding dress that features in the Flappers to Flares
collection; during her career as a dressmaker Mrs. Mott actually handmade Judie Irving’s dress (further information about this connection and an article about Mrs. Mott appear in Book No. 1)

During 2004, cataloguing Case Studies Nos 1 and 2 were compiled. The process to gain feedback was completed in 2005. The focus group of ten was selected because of each individual’s involvement with the Dorothy Nicol Historic Fashion Collection and/or similar collections. Members of the group were also chosen because of their community leadership roles and interest in the topic of cataloguing - particularly their interest in private historic fashion collections.

The template and process that had been developed for cataloguing was the subject of this group’s consideration and feedback. The participants evaluated the Case Studies from the perspectives of need, ease of access, professional standard, and what might be applied to the wider private costume collecting community. All participants viewed the material from the perspective of users looking for a flexible, inexpensive, low technology application.

The ten member survey group included six laypeople without formal museum experience, as would be the case with the proposed ultimate users. Four participants had the experience to make comment from the perspective of collection owners, professional curatorship or collection management. One participant was qualified to assess the potential merit of the educational aspects and outcomes. Another participant was experienced in the study of genealogy and was able to assess the case studies’ methodology and outcomes as a means of collecting and recording data to enhance family histories. Also involved was a representative of the Costume Special Interest Group (SIG) of Museums Australia whose members have a professional interest in the range of activities related to cataloguing costume and textiles. Three participants were unknown to the researcher; six became known to the researcher through this project; one was a professional colleague of the researcher in fashion and textiles education. All the feedback appeared well-considered and proved relevant and useful in its application to this research project.

The background and context of the Flappers to Flares performances is recorded in this
book and includes articles and photograph captions acknowledging the participation of Royal Melbourne Institute of Technology University (RMIT) Fashion students. The students reported that they gained valuable experience from participation in all aspects of the original 2000 *Flappers to Flares* performance and in subsequent performances at the Windsor Hotel in Melbourne and Craig’s Hotel in Ballarat.

The final section of these research materials includes several examples of the correspondence and newsletters that Judie Irving wrote and distributed to communicate to participants their respective roles in organising the *Flappers to Flares* performances.

The essence of the research material in this book and the social and community aspects of the project are highlighted in an article which appeared in the *Standard* newspaper in Warrnambool, on Monday February 7th, 2000.1

It featured a garment scheduled to be part of the *Flappers to Flares* Rosebank parade and provided information about the up-coming event. The photograph was headed, *Time Trip through Fashion Collection*. The Second World War wedding dress that was pictured, along with the going-away outfit, made up the full ensemble and formed a valuable social and historical record of a stressful, yet resourceful, time in the life of Australians of this era.

A relevant social connection was that the catalogue photographer, Doug Pollard was a descendent of the original owners of the wedding garments. Furthermore, the bride in the newspaper photograph was recognised by a surprised Warrnambool resident as a relative. This prompted the Warrnambool reader to locate original photographs of the gown and the 1947 wedding. Copies of the original photographs and details from the family history were made available to the researcher. The historic photographs are included in Book No. 3.

In the final stage of this project, a presentation was made by the researcher to Dorothy Nicol of catalogued garments packaged to archival standards. This, in itself, attracted local media coverage with articles headed “Collecting the threads of Lismore’s social fabric” and “Dorothy’s dresses listed” appeared in *The Weekly Times* and *Western Plains Advertiser* respectively – during June and July 2006. Accompanying photographs showed the researcher presenting the catalogue of selected vintage garments. These articles appear

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among the press clippings in this book.  

Additional interest in the project was demonstrated when the ABC state-wide *Drive* program featured the Dorothy Nicol Historic Fashion Collection and the role of the researcher on August 11th, 2006. The interview with Dorothy Nicol and the researcher are set out in the Media Monitors transcript, which is among the supporting materials in this book. (Media Monitors transcript pp 113-119)

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3. *Editor*, *Dorothy’s dresses listed*, June 29th, 2006, Western Plains Advertiser, Victoria, Australia.
A Lasting Image Made of Cloth
The Dorothy Nicol Historic Fashion Collection

About the Collection – Newspaper, Photographs,
Publicity releases for the used garments and the cataloguing case studies information and photographs.

The following participant’s input is listed in the bibliography of Book 2.
Dorothy’s dotty about fashions

KATIE NAHERAS

It’s every woman’s dream wardrobe — almost 1000 outfits, 200 pairs of shoes and hundreds of accessories, including hats, bags, scarves and gloves.

Want a sexy skirt from the 1920s? Dorothy Nicol’s wardrobe has dozens.

How about an authentic 1970s safari suit? Then, look no further than Mrs Nicol.

Born in Lismore in 1929, Mrs Nicol has spent the past 20 years rummaging through local op shops for “memories” of a time long gone.

Today her expansive collection of men and women’s clothing provides a wonderful glimpse of life during the 20th century.

Her oldest garment is a tea gown that dates back to 1890, but her favourite pieces come from the 1920s and 1930s.

Mrs Nicol yesterday described the collection as “a journey down the 1900s”.

“I am an ordinary person, so I collected what ordinary people wore,” she said.

“I started collecting dresses for dolls, but found I couldn’t cut them up and so started the collection,” she said.

Mrs Nicol’s historic garments will be paraded at Cressy on August 15. She also hopes to display them once a month at Lismore’s Masonic Hall from May 19.

FASHION CONSCIOUS: Dorothy Nicol with part of her collection of 200 pairs of shoes.
Previous site of the Dorothy Nicol Historic Fashion Collection, Lismore, Victoria.
Current location of the Dorothy Nicol Historic Fashion Collection
Masonic Hall – Williams St, Lismore Victoria.

Dorothy’s ‘rags’ turn to riches
RMIT Students help Dorothy organise garments for the first *Flappers to Flares* parade – Lismore, Victoria.

"It will show how the Western District people lived and what they did"

The aim of the *Flappers to Flares* parade as reported by Judie Irving
Terang 2006

Book 2 bibliography lists the full details of the items on the following pages.
A Lasting Image made of Cloth: Masters Research Project. 2004

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Please complete and return: To Sylvia Walsh
sylvia.walsh@rmit.edu.au; (email or mail as available.)

My/Our Contact Details

Name:(title) DOROTHY NICHOL

Company/Organization: Owner Historic Fashion Collection

Address: 115 st. JULIE

Email, Telephone and mobile: 55 96 80 3

PLEASE INDICATE BY CIRCLING AS APPROPRIATE:

I/We agree to be quoted and made reference to, with full acknowledgement, in the documentation concerned with the Masters Project of Sylvia Walsh for Rmit, following appropriate consultation and approval from me, prior to publication.

YES ☑

Signature/s: D. NICHOL

Date: 9 6 04

Comments:

Thankyou very much for your valuable cooperation.

Flappers to Flares Catalogue.
Lismore resident Dorothy Nicol holds a 1960’s, polyester chiffon V neck, floral print gown from the House of Franke Stuart and a pink chiffon gown with pink guipere lace bodice, worn in the 1980’s that will be among the gowns modelled in the Flappers to Flares, Glamour Night.

Masonic lodge hordes fashion history

Lismore resident Dorothy Nicol has collected so many garments over the years that she bought Lismore Masonic Lodge in December 2001 just to house them all. Her collection of 800 garments includes 300 gowns and 12 wedding dresses covering fashion over the whole of the 20th century.

Oh, she also has an extensive collection of accessories in hat, bags and gloves.

"I started collecting clothes in the 1980s with a view to using the dresses to make clothes for some of the dolls at my shop called Green Gables in Lismore," she said.

"I just couldn't bear to bring myself to cut into the dresses and ruin the fabrics and consequently my collection started."

Mrs Nicol said she has bought her fashion gowns from op shops, antique shops and antique sales emphasising that many garments in her collection have been donated from people.

Now, her fashions will be on show for all to see when they form the basis of the Flappers to Flares Glamour Night at the Lismore Masonic Lodge on Friday, October 18.

"I approached the recently formed Lismore and District Historical Society to gauge their interest in presenting a glamour night highlighting the after five gowns in my collection," Mrs Nicol said.

She said she thought the glamour night would be appropriate and timely to coincide with the start of the racing season.

"During those era’s last century, this was the time of the year from September to end of November when people living in the Western Plains attended annual balls run by the different organisations including churches and the Red Cross."

"The glamour night will incorporate the varied range of music, art, dance, balls and weddings."

Dancer, dance teacher and actress, Carolyn Block from Melbourne will choreograph and compare the glamour night.

Taree resident Judie Irving will once again direct the Flappers to Flares performance.

Up to 30 local women are set to wear the gowns, accompanied by eight men dressed in black tails and dinner suits.

Mrs Irving said most of the models had taken part in past performances.

Mrs Nicol’s collection has also been the subject of study at the Fashion and Textiles department at RMIT’s Brunswick campus.

Teacher Sylvia Walsh and Juliet Speers, the Art and Cultural Historian and author of many art gallery catalogues, spent last Friday looking closely at the fashions and accessories housed in the Masonic Lodge in Lismore.

Ms Walsh is studying her Masters degree in Fashion and Textiles part time and has based her Masters thesis on cataloguing the Green Gables Historic Costume Collection owned by Dorothy Nicol.

"The clothes are a fascinating study of fashion and how it changed over the decades," she said.

"It is a very worthwhile project as I feel it is important to record the stories around the dresses."

"My catalogue thesis will provide an invaluable resource of the culture of fashion for future RMIT Fashion and Textiles students," she said.

"The collection is a record of fashions worn by Australian women last century and is an interesting exploration of the stories of their lives."

RMIT teacher in Fashion and Textiles Sylvia Walsh and ERMIT Art and Cultural Historian Juliet Speers stand each side of a model wearing one of Dorothy Nicol’s historic fashions, a grey sunray pleated chiffon dress and fox fur cape.
A Lasting Image made of Cloth: Masters Research Project. 2004

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Please complete and return: To Sylvia Walsh
sylvia.walsh@rmit.edu.au; (email or mail as available.)

My/Our Contact Details

Name:(title) 

Company/Organization: Parade Director - Producer
Original “Happens to Faves” concepts & activities

Address: Rosebank Seymour st Terang 3264

Email, Telephone and mobile: 

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I/We agree to be quoted and made reference to, with full acknowledgement, in
the documentation concerned with the Masters Project of Sylvia Walsh for Rmit,
following appropriate consultation and approval from me, prior to publication.

YES [ ] NO [ ]

Signature/s: 

Date: June 5th 2004

Comments:

Thankyou very much for your valuable cooperation.
In preparing Flappers to Flares Judie Irving found an article of interest.

Looking city modistes are mounting their crisp white, china and soft muslin drooping dresses over pale blue foundations. This can hardly be said to give them a delicate colour, but it serves to temper the good white thus as many bridal shades often are.

Nothing more useful than a gown that is largely or entirely composed of white lace is a flapper all the better, and it is not so perishable as some of the others. It is also far less expensive than others.

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BED & BREAKFAST

Flappers to Flares at Rosebank in Terang, the location of the first Flappers to Flares parade, 2000.
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Please complete and return: To Sylvia Walsh
sylvia.walsh@rmit.edu.au; (email or mail as available.)

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Name:(title)  

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Company/Organization:

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Address:

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I/We agree to be quoted and made reference to, with full acknowledgement, in the documentation concerned with the Masters Project of Sylvia Walsh for Rmit, following appropriate consultation and approval from me, prior to publication.

YES / NO

Signature/s:

Date: 

Comments:

This is NOT a business so appointment is necessary.

"HISTORY OF FASHION OF THE LAST 200 YEARS - FASHION THAT MIGHT HAVE BEEN WORN IN AUSTRALIA - EMPIRICING THE SOCIAL INFLUENCING FACTORS.

Thankyou very much for your valuable cooperation.

This collection includes some needlework, laces, all accessories.
The Costume Collection,
Bulleen, 3105.

23rd May, 2005.

Dear Sylvia,

Thank you for the opportunity to read your work on your research project.

I love your description of the "why and wherefore" of this, or any other costume collection similar to my own - page 4 - 5.

Your cataloguing principles are all excellent standard procedure, but I would put more emphasis on the cross referencing area. Finding an article within the collection, or finding samples of a certain technique e.g. beading, style e.g. Art Deco, or element e.g. cut steel, are the most used reasons for searching on the computer, I find.

For example a beaded jacket with a lace frill edge might be entered under - costume - female - jacket - evening, needlework - beading, lace - Maltese. These could all be factors for which you might wish to search when the need arises.

Your detailed description of your sample garment is meticulous and extensive, BUT I question whether any museum counting the cost of time could afford to spend so much time on each article in the collection. And so many photographs - consider the cost!

You want a description for identification purposes and all particular characteristics need to be noted, perhaps include a dressmaker’s sketch and a photo, but all this is for identification within the collection. Special study is another area.

You obviously have good dressmaking knowledge. Would you have the knowledge to explore the next article you might catalogue with as much detail, e.g. workman’s boots, parasol, rhinestone earrings etc.?

Of course, all your cataloguing headings are spot-on, provenance, materials, date, condition etc.

There are already a number of software packages available suitable for use by professional museums and yet user friendly for amateurs too. But I’m sure you know this. Personally I keep my old card indexing system going as well as the computer system - I find each has its own advantages. It is much easier to walk around with the card in my hand when looking for information, but the cross referencing on the computer is invaluable.

I am only speaking from experience here and not as a qualified professional in the museum field, but I hope these comments are what you are looking for and may help.

Good luck with your Masters Research Project,

[Signature]
A real life saver
A Melbourne woman’s passion for the past is helping those in need, reports Carolyn Webb.

It’s 10am on a Thursday, and 40 middle-aged women have gathered inside a charcoal-coloured, box-shaped former factory in a Bulleen industrial zone.

The women, from Toorak’s Save the Children branch, have each paid $15 to tour The Costume Collection, a private museum of 200 years of Australian clothes.

Loel Thomson doesn’t advertise for visitors to her collection of 10,000 items, which she has built up over 20 years. Through word of mouth she now hosts as many as 10 tours per week. Proceeds go to a charity that each visiting group nominates, or by default to the Murchison Nursing Home.

The Save the Children group climbs the stairs to the first floor and walks down a corridor lined with display cases full of lace, tapestry and costume jewellery. The corridor leads to an ante-room of more showcases and a long church pew.

A petite, bespectacled woman, Thomson, a former school teacher, tells today’s “class” the collection is a “hobby that grew”.

For decades, she and her husband, Bryan, ran two highly successful truck dealerships, in Shepparton and Albury. In 1975, the couple bought Noolim, an 1879 Italianate mansion similar in size and style to Wernbee Mansion, and spent 24 years restoring the home and garden of the property — which sits on 80 hectares beside the Goulburn River near Murchison — to its former glory.

Loel Thomson collected insects and shells and mounted them into drawers. Noolim became a real life, live-in museum of her own. She pored over architect James Gall’s original plans for Noolim, and studied period fittings and furniture.

She scrubbed the Minton tiles in the hallways until their intricate patterns shone once more. She ripped up 1970s shag carpet, and restored woodfire ovens.
in the laundry and kitchen. She extended the garden to its original five hectares, built a lake and planted roses, blue spirea and weeping cypress trees.

In 1980, Thomson allowed a local MFA Australia entrant to hold a fashion parade at Nooitlim to raise funds for disabled children. Soon, the local hospital, church groups and vintage car clubs had their fundraising days at Nooitlim.

Open days held in the early 1990s raised $50,000 for Murchison Historical Society. She has raised $20,000 for the Murchison nursing home and still sends regular cheques.

In a 1985 trip to Europe, Bryan, Looi and their son, Ander, based themselves in the historic English city of Bath for a year. Looi visited castles and museums all over England, but she especially loved Bath’s Costume Museum, which kept clothes dating back to 1600.

She spent days visiting English village markets, buying old items or baby boots or Victorian bonnets that nobody else wanted. Bryan shipped back seven classic Jaguar cars to sell in Australia that were filled to the brim with his wife’s cloth collection.

In 1998, Thomson built a coach house next to Nooitlim to house her burgeoning clothing collection and arranged small museum displays in it, on topics such as “An Edwardian Christmas”, and “Between the Wars”.

By 1997, the Thomsons had sold their business, Nooitlim, now with a vineyard, was becoming too stressful to maintain, and so they sold it. In Bulleen, near the Yarra River, they bought an old computer factory that could house his hobby — racing cars and motocycles — and her Costume Collection. They live on site.

Visitors often offer to donate heirloom wedding dresses or christening gowns but the emphasis now is on items that fill gaps in the collection, or come with an interesting story.

She holds up an intricate silk Edwardian cancanole, once part of a early 1900s bride’s trousseau. It is “very special”, she says, and probably worn only a few times, if at all, because it was too valuable.

She then holds up a pair of crade, huge women’s cotton bloomers, and says these are just as valuable. They were hand made around World War II or the Depression, probably cut out from an old sheet. “And whoever made them was not a sewer” says Thomson, pointing to fully lace around the leg holes, “the sewing is atrocious”.

“It’s just the sort of thing that would have normally not survived,” says Thomson, “it would have been used as a rag cluster, then thrown out. But to me it has a lot more of a story to tell in the long run than many other fancier items.”

Thomson opens double doors behind her and leads us into her display room. We wander at leisure to

piped music. One table has fashion accessories of the 17th century, parasols, an old lady’s cloth bonnet next to a picture of her wearing it, fans, hair combs and kid gloves. At a footstool, a Victorian toddler’s boots are displayed by a miniature pair of World War II digger’s boots.

A swiss roll display points out that bathtubs began the 20th century in neck-to-knee style for modesty, and ended the century with children often wearing knee-length wetsuits to keep out the sun. Thomson constantly changes exhibits and her ethos is that “there’s no point putting something out unless it’s saying something.”

Last October, a woman who had visited the collection donated a World War II-era lady’s two-piece tailored suit. In 1942, the woman’s father had won, in a raffle, a length of grey men’s wool suit fabric, made at Yarra Falls Mills in Abbotsford, and had paid a Flanders Lane tailor to make it into an impeccable outfit for his wife. To Thomson, this illustrates how valuable good clothing material was in wartime.

Thomson is constantly on the lookout for a “thrilling” find for the collection, “in every second-hand shop, every junk place and every market, wherever we travel. I go looking”.

In an Armadale market two years ago, she found a small cardboard box containing a fragile red, plaited necklace made of hair, and a matching brooch. She bought it on a lunch that the pieces came something, and while visiting the National Museum in Dublin not long after, she saw an exhibit that was almost identical to the jewelry she had bought. The museum catalogue said it was made of hair and was initated in Yongshui, Ireland, the product of a cottage industry during the 1840s potato famine.

Thomson later noticed that part of her own horse hair necklace was sewn in the shape of shamrocks — perhaps an immigrant’s memento of her homeland.

Thomson, 63, is often asked what will happen when she gets too old to look after The Costume Collection. She feels she’s made too much of a financial and emotional investment to let it go for many decades. “At the moment it’s almost my whole reason for being. It feels sort of like a job I have to do,” she says. “I’d like to think I’m doing something meaningful, social history-wise, that I can leave behind for generations to come.”
A Lasting Image made of Cloth: Masters Research Project. 2004

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Please complete and return: To Sylvia Walsh
sylvia.walsh@rmit.edu.au; (email or mail as available.)

My/Our Contact Details

Name: (title)  Mrs. Barbara Eldridge

Company/Organization:  Farm Manager & Owner

Address:  Jooges
Terang
3264

Email; Telephone and mobile:

03  05

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the documentation concerned with the Masters Project of Sylvia Walsh for Rmit,
following appropriate consultation and approval from me, prior to publication.

☐ YES  NO

Signature/s:  Barbara Eldridge

Date:  14.6.2004

Comments:  If I can be of any help in any way
I would be pleased to do so
I have actually kept a number of the garments
that are in the catalogues but would make them available
at any time.
Thankyou very much for your valuable cooperation.
A Lasting Image made of Cloth:
Masters Research Project. 2004

PUBLICITY/PUBLICATION RELEASE FORM

Please complete and return: To Sylvia Walsh
sylvia.walsh@rmit.edu.au; (email or mail as available.)

My/Our Contact Details

Name:(title)                     JENNIE BARR

Company/Organization: Key contributor

Address:                       Lismore nsw 2480

Email, Telephone and mobile:   03

PLEASE INDICATE BY CIRCLING AS APPROPRIATE:

I/We agree to be quoted and made reference to, with full acknowledgement, in
the documentation concerned with the Masters Project of Sylvia Walsh for Rmit,
following appropriate consultation and approval from me, prior to publication.

YES/NO

Signature/s:                   

Date:

Comments:  6.7.04.

Also feel free to get in contact with my sister
Barbara Dannell 9 Gower & Broadford nsw 3638
03 57 841434

Thankyou very much for your valuable cooperation.

Bob has photos and family history that may
be of help. I have told her of your research.

Good luck.  Jenny
A Lasting Image made of Cloth: Masters Research Project. 2004

PUBLICITY/PUBLICATION RELEASE FORM

Please complete and return: To Sylvia Walsh
sylvia.walsh@rmit.edu.au; (email or mail as available.)

My/Our Contact Details

Name: (title) Miss Stamm Beren

Company/Organization: Garment donor

Address:

Email, Telephone and mobile:

PLEASE INDICATE BY CIRCLING AS APPROPRIATE:

I/We agree to be quoted and made reference to, with full acknowledgement, in the documentation concerned with the Masters Project of Sylvia Walsh for Rmit, following appropriate consultation and approval from me, prior to publication.

YES/NO

Signature/s: [signature]

Date: 14th June 2004

Comments:

Thankyou very much for your valuable cooperation.
11th June 2006

Dear Sylvia,

To the best of my knowledge, the yellow lace Pant. Said to be purchased in North Adelaide late 1969/early 1970 to be included in my Trouser-

I wish you well and

Your Sister,

Sylvia.

Lismore connection.
A Lasting Image made of Cloth:
Masters Research Project. 2004

PUBLICITY/PUBLICATION RELEASE FORM

Please complete and return: To Sylvia Walsh
sylvia.walsh@rmit.edu.au; (email or mail as available.)

My/Our Contact Details

Name (title)  Joyce Bennett

Company/Organization: key contributor → Lismore dressmaker
Connection: story appears in Catalogue II

Address:

Email, Telephone and mobile: 03

PLEASE INDICATE BY CIRCLING AS APPROPRIATE:

I/We agree to be quoted and made reference to, with full acknowledgement, in the documentation concerned with the Masters Project of Sylvia Walsh for Rmit, following appropriate consultation and approval from me, prior to publication.

YES / NO

Signature/s: Joyce Bennett
Date: 28.6.2004

Comments:

Thankyou very much for your valuable cooperation.
A Lasting Image made of Cloth: Masters Research Project. 2004

PUBLICITY/PUBLICATION RELEASE FORM

Please complete and return: To Sylvia Walsh
sylvia.walsh@rmit.edu.au; (email or mail as available.)

My/Our Contact Details

Name:(title)          Mrs. Dawn Grant

Company/Organization: Garment donor

Address: 

Wendouree 3355

Email, Telephone and mobile: 08

PLEASE INDICATE BY CIRCLING AS APPROPRIATE:

1/We agree to be quoted and made reference to, with full acknowledgement, in the documentation concerned with the Masters Project of Sylvia Walsh for Rmit, following appropriate consultation and approval from me, prior to publication.

YES / NO

Signature/s: Grant

Date: 28.04.04

Comments:

Thankyou very much for your valuable cooperation.
A Lasting Image made of Cloth: Masters Research Project. 2004

PUBLICITY/PUBLICATION RELEASE FORM

Please complete and return: To Sylvia Walsh
sylvania.walsh@rmit.edu.au; (email or mail as available.)

My/Our Contact Details

Name:(title) Claire Drylie

Company/Organization: Alternative Antiques

Address: Warrnambool 3280

Email, Telephone and mobile:

PLEASE INDICATE BY CIRCLING AS APPROPRIATE:

I/We agree to be quoted and made reference to, with full acknowledgement, in the documentation concerned with the Masters Project of Sylvia Walsh for Rmit, following appropriate consultation and approval from me, prior to publication.

☑ YES / NO

Signature/s: Claire Drylie

Date: 8-6-04

Comments:

Key participant in development of Dorothy Neil Historic Fashion Collection
(Paul also valuable participant in Happens to Fiacres.)

Thankyou very much for your valuable cooperation.

Good luck Sylvia with your research.

Claire
Winifred accepts honour for charity and old lace . . .

Winifred Holt, 92, has hosted fashion parades — and collected lace — for charity in her Mount Eliza home for more than 40 years, and says she is not sure how she will handle her new celebrity.

"I just hope I can handle the situation with grace," she said. Mrs Holt has been awarded a Medal of the Order of Australia in the Queen's Birthday honours list.
Mr. Sylvia Walsh

Dear Sylvia,

Though I had told you I did not want to be included on the Internet, when I was listed in the Queen's Honours List on her Birthday last year, it so happened that I was included then. Let us all as well here. I hope you are well. I got your Card when you were travelling. I hope to hear all is well.

Sincerely, Hugh Montague O'Hara
PUBLICITY/PUBLICATION RELEASE FORM

Please complete and return: To Sylvia Walsh
sylvia.walsh@rmit.edu.au; (email or mail as available.)

My/Our Contact Details

Name:(title)  Mr Margaret McBean

Company/Organization:

Address: Road Prahran East 3181

Email, Telephone and mobile:

PLEASE INDICATE BY CIRCLING AS APPROPRIATE:

I/We agree to be quoted and made reference to, with full acknowledgement, in
the documentation concerned with the Masters Project of Sylvia Walsh for Rmit,
following appropriate consultation and approval from me, prior to publication.

YES NO

Signature/s: Mr

Date: 18/11/06

Comments:

Thankyou very much for your valuable cooperation.
A LASTING IMAGE MADE OF CLOTH
THE DOROTHY NICOL HISTORIC FASHION COLLECTION

Research Project Feedback
Having read the attached extract of my paper, you are kindly requested to answer the following questions.
Thank you, in advance, for your timely assistance.

My/Our contact details:
Name (title):  DOROTHY NICOL
Company/Organisation:  Owner/collection  Historic Fashion Collection
Address:  Lismore

Email, Telephone; Mobile:

1. Do you consider that the availability of a flexible, electronic cataloguing template would assist private, historic fashion collectors?
   YES/NO:

2. In your opinion, would having a basic cataloguing standard, as provided by this template, assist private, historic fashion collectors?
   YES? NO: (Please comment, if appropriate)

3. Do you think that being able to access this electronic template, on a personal computer, without the financial investment in a specific cataloguing software package, would be beneficial to private, historic fashion collectors?
   YES/NO:

4. Do you regard the use of this electronic template as a flexible enhancement and addition to existing manual cataloguing for private, historic fashion collectors?
   YES/NO:

5. Can you foresee that a standard electronic template could be a useful tool for appropriate work-experience or other interested helpers engaged in cataloguing private, historic fashion collections?
   YES/NO:

6. Do you see advantages through an electronic system, with options linking to other interesting and relevant online resources, for private, historic fashion collectors?
   YES/NO:

7. Other comments;
Glimore.
19.1.05

Dear Sylvia,

Congratulations for what you are doing. I have read it all through, and have been to see Judie with it. She showed me her comments and I agreed with all she had to say.

I remember in the early days when looking for information, all this would have been just what I was looking for.

I'm really sorry for not finding the information you needed earlier. I have it now, but as you are in the final stages, you may not need it. I'll hear from you if it is needed.

Keep up the good work, and I wish you well.

Cheers for now,

Dorothy W.

Owner collector, Historic Fashion Collection.
Model Historic Fashion Collections Feedback: DRAFT -

Having read the attached extract of my paper, you are kindly requested to answer the following questions.
Thank you, in advance, for your timely assistance.

My/Our contact details:
Name (title):
Company/Organisation:
Address:

Email, Telephone; Mobile:

1. Do you consider that the availability of a flexible, electronic cataloguing template would assist private, historic fashion collectors?
   
   [ ] YES [ ] NO: For some, not everyone has this facility or are capable of using it.

2. In your opinion, would having a basic cataloguing standard, as provided by this template, assist private, historic fashion collectors?
   
   [ ] YES [ ] NO: (Please comment, if appropriate)

3. Do you think that being able to access this electronic template, on a personal computer, without the financial investment in a specific cataloguing software package, would be beneficial to private, historic fashion collectors?
   
   [ ] YES [ ] NO: Obviously, only if they have a computer and can use it. Many small collections do not...

4. Do you regard the use of this electronic template as a flexible enhancement and addition to existing manual cataloguing for private, historic fashion collectors?
   
   [ ] YES [ ] NO:

5. Can you foresee that a standard electronic template could be a useful tool for appropriate work-experience or other interested helpers engaged in cataloguing private, historic fashion collections?
   
   [ ] YES [ ] NO:

6. Do you see advantages through an electronic system, with options linking to other interesting and relevant online resources, for private, historic fashion collectors?
   
   [ ] YES [ ] NO:

7. Other comments;

Research Project Feedback 20/01/05.
From: Judie Irving
To: E19103.E-ART.STAFF
Date: Sunday - January 16, 2005 7:12 PM
Subject: Re: Masters cataloguing template feedback

Read through it with ease. Most interesting and informative. I do have a couple of comments on the segment on Colour:

1) Surely one of the most important aspects of colour recognition is to have the conditions and lighting uniform. This would not be expensive or difficult. We all know how lighting affects colour particularly if there is any fluorescent dye present.

2) Colour should be compared / recognised under strongest glare free lighting possible.

3) There are both British and American standards defining lighting conditions for colour matching.

4) Also British and American standard names are not nearly so expensive as the Pantone Textile Colour System. Not quite as accurate I agree, but surely quite useful for a rule of thumb.

Reference: Theory and Practice of Color, by Frans Gerritsen. ISBN 0289 70652 1

Do you know Blanche Merz? she taught colour at the Architecture School at Melbourne Uni and is an authority on the subject.

Do hope you don’t mind these comments. Judie

Key input, valuable feedback followed up.
Model Historic Fashion Collections Feedback: DRAFT -

Having read the attached extract of my paper, you are kindly requested to answer the following questions.

Thank you, in advance, for your timely assistance.

My/Our contact details:
Name (title):
Jenny BARR

Company/Organisation: Important contributor to cataloguing

Address: Kimovic
Case Study 1. - Child's dress
Case Study 2. - Women's Jacket

Email, Telephone; Mobile:

1. Do you consider that the availability of a flexible, electronic cataloguing template would assist private, historic fashion collectors?
   YES NO:

2. In your opinion, would having a basic cataloguing standard, as provided by this template, assist private, historic fashion collectors?
   YES NO: (Please comment, if appropriate)

3. Do you think that being able to access this electronic template, on a personal computer, without the financial investment in a specific cataloguing software package, would be beneficial to private, historic fashion collectors?
   YES NO:

4. Do you regard the use of this electronic template as a flexible enhancement and addition to existing manual cataloguing for private, historic fashion collectors?
   YES NO:

5. Can you foresee that a standard electronic template could be a useful tool for appropriate work-experience or other interested helpers engaged in cataloguing private, historic fashion collections?
   YES NO:

6. Do you see advantages through an electronic system, with options linking to other interesting and relevant online resources, for private, historic fashion collectors?
   YES NO:

7. Other comments;

Research Project Feedback 20/01/05.
Dear Sylvia,

Hope all is going well for you.
I'm sure Barb has been able to
give you a lot more info than I can.
Goodluck with the rest of it. We are
finding it interesting.

Wishing you all the best.

Jenny

From: E19103.E-ART.STAFF
To:     
Date:    Thursday - October 28, 2004 8:48 AM
Subject: Fashion History

Dear Sylvia,  Re: OLD CLOTHES AT LISMORE that Dorothy Nicholls has in her
keeping. I am so sorry that this is so late but thought I had posted the information and
found the letter all ready to post after Dorothy rang yesterday. The letter is in todays mail.
You would be wise to ring my sister Barbara Denness for information on 57 841434 she
lives at 9 Govett St. Broadford. Barb is into family history and has old photo's maybe of
somethings you require but not the little girls dress. We have no idea where or who it
came from. The cape Barb may have more of an idea as she has the old photos that were
in the house in Geelong. Good luck with it all and I do apologise for my tardiness in not
having posted your letter off. Kind regards, Jenny Barr LISMORE.
Model Historic Fashion Collections Feedback: DRAFT -

Having read the attached extract of my paper, you are kindly requested to answer the following questions.
Thank you, in advance, for your timely assistance.

My/Our contact details:
Name (title): BARBARA DENNESS
Company/Organisation: Dane Family contact
Address: BROADFORD 3658 VIC
Email, Telephone: Mobile: ph (03) 57841434

1. Do you consider that the availability of a flexible, electronic cataloguing template would assist private, historic fashion collectors? YES/NO:

2. In your opinion, would having a basic cataloguing standard, as provided by this template, assist private, historic fashion collectors? YES/NO: (Please comment, if appropriate)

3. Do you think that being able to access this electronic template, on a personal computer, without the financial investment in a specific cataloguing software package, would be beneficial to private, historic fashion collectors? YES/NO:

4. Do you regard the use of this electronic template as a flexible enhancement and addition to existing manual cataloguing for private, historic fashion collectors? YES/NO:

5. Can you foresee that a standard electronic template could be a useful tool for appropriate work-experience or other interested helpers engaged in cataloguing private, historic fashion collections? YES/NO:

6. Do you see advantages through an electronic system, with options linking to other interesting and relevant online resources, for private, historic fashion collectors? YES/NO:

7. Other comments; A fantastic concept & I wish you well in this. ☺
Dear Sylvia,

I am not sure but feel this photo may be of the little girl’s dress you are doing your research on. The photo on the right is the exact size of the original photo. The colour in the original is more cream than in the copy. I scanned the photo at home. The photo on the left was cropped - I thought it may give more detail.

I included photos of the original album & some family detail.

I am sorry I cannot identify the girl. I am still looking for photos of the jacket you are researching. When do you need them by?

Good luck with your Masters & thank you for the draft copy - I found it most interesting.

Barb.

BARB DENNESS
Dear Barbara,

Jenny gave me your contact details suggesting that you may be able to add information to my Masters research.

I am sending you this copy of the draft chapter about your Aunt’s garments, that feature in the Dorothy Nicol’s collection at Lismore that I am researching how to catalogue.

This draft chapter is from my Masters exegesis and that is about to be finalized early in the New Year.

Your feedback would be much appreciated. (The sections for your interest are on page 37 including the section on page 46.)

Thank you for being involved at this busy time of the year and compliments of the season.

Yours sincerely,

Sylvia Walsh.

[Signature]

08.12.04.
In cleaning out our aunt’s home in Belmont, we found a dress for a small girl. We were surprised it was black. None of my sisters nor myself had ever seen this dress or the other clothing we discovered. The question was – who did this dress belong to? We had no idea. Auntie Jan has no recollection of its origins and I know of no other living person who can give us information.

The photos above are of a leather bound photo album we also found in the house. Once again, none of us had ever seen it before. On looking through it when I received your letter last week I was really pleased to find a very small photo of a small girl wearing a dress I feel is the one you are doing your research on – I may be wrong!

This album belonged to our aunt’s grandmother. She was born in Scotland, Stirlingshire about 1835 and her name was Ann Blair. Ann Blair married George Gilfillan in Glasgow, Scotland on 30 Nov 1858. Ann & George arrived in Victoria in Feb 1859 on the OCEAN CHIEF, with other family members. Ann & George had 4 sons and 2 daughters. George died in 1868. In 1876 Ann married Charles Dawe. Ann & Charles had 2 sons. One of those sons, John, is the father of our aunt – Janet Dawe and is our grandfather.

The first photo in this album is of Ann Dawe (Gilfillan nee Blair). Most other photos are named and also have the studio name or photographers name on them. NOT this one. The photo is neither named nor is there a mark of any kind to indicate where the photo was taken or when.

Information from Barbara Deness.
Most photos in the album were taken at different photographers in Melbourne. Most photos appear to be of family members. The only photos that were not taken in Victoria are the last two photos in the album. These are photos of Ann Blair – Gilfillan – Dawe’s mother & father and they were taken in Scotland. The photo you are interested in is the only photo in the album that does not have a studio mark on it. I am not expert enough in photography to tell you why. There are only two other photos in the album not named and they have studio marks on them.

This family, Gilfillan & later Dawe, lived in Baringhup, near Maldon in Victoria from the time they landed in Victoria. The farm was eventually sold in 1923. The children of Ann lived all over the world and as a consequence I do not have ALL details of all Ann’s grandchildren. (I have only accessed Australian records). Because the other children in the album are Ann’s grandchildren I am assuming this may be one too. I have been told never make assumptions, so I cannot prove this. Sorry. As you can see, my initial joy at finding the photo turned to frustration when I realized I really couldn’t give you any factual information about the dress.

Another comment I can add is that it appears to me that most of the photos were taken in the 1880’s and 1890’s. I do know that Ann Dawe died on 6th March 1990 and is buried in the Maldon cemetery.

I have a trunk of old photos and have been trying to look through them to see who was wearing the black jacket you are looking at and other clothing that was in the collection. I am having trouble and have not had a match at this time.

If you can use any of this information please do so. There is no problem using the photos.

I feel I have rambled on a bit – sorry for that. If you need any more information call me on

I think you said your work needed to be handed in early in 2005. If I find anything else I will let you know. Thank you for your address. Sorry this has taken a little time to get to you. My excuse is end of year madness!

Kind regards
Dear Sylvia,

Enclosed are photos of "The Girl in The Black Dress"!! I have cropped the more close up photo as it is a bit grainy. The other photo is as the original - or as close as I can get.

Jenny & I are delighted you keep us informed of what you are doing & thank you for that. Now all your hard work is coming to a close I am sure you will find another project.

Dawe.
Dear Sylvia,

I really appreciate being able to read your draft copy.

Without being nit picking - my sister is JENNY not JENNIE BARR.

Also I feel the photos in the album are more 1880's & 1890's photos rather than mid 1800's.

I also told you Janet Dawe's grandmother died 6 March 1910 - that was a typing error it should be 1900.

I have looked at many, many photos & cannot find the wearer of the black cape/jacket.

Yours sincerely,

Barbara Dennis.
Dawe family child's dress, Lismore, Victoria, Australia.
Historic Fashion Collections Cataloguing Survey Feedback Sheet:

Having read the attached extract of my paper, you are kindly requested to answer the following questions.
Thank you, in advance, for your timely assistance.

My/Our contact details:
Name (title): LAURA JONIC
Company/Organisation: AUCKLAND ART GALLERY / REGISTRAR
Address: PARNEU, AUCKLAND

Email, Telephone; Mobile:

1. Do you consider that the availability of a flexible, electronic cataloguing template would assist private, historic fashion collectors?  
   YES/NO:

2. In your opinion, would having a basic cataloguing standard, as provided by this template, assist private, historic fashion collectors?
   YES/NO:  (Please comment, if appropriate)

3. Do you think that being able to access this electronic template, on a personal computer, without the financial investment in a specific cataloguing software package, would be beneficial to private, historic fashion collectors?
   YES/NO:  Please see comments sent by email on use of fields in template, et al.

4. Do you regard the use of this electronic template as a flexible enhancement and addition to existing manual cataloguing for private, historic fashion collectors?
   YES/NO:

5. Can you foresee that a standard electronic template could be a useful tool for appropriate work-experience, data entry/clerical or other interested helpers engaged in cataloguing private, historic fashion collections?
   YES/NO:  Training on use of fields in catalogue worksheet would assist in it being used in a consistent manner.

6. Do you see advantages through access to an electronic system, with options linking to other interesting and relevant on-line resources, for private, historic fashion collectors?
   YES/NO:

7. Other comments – signature/date:
   8th May 2005   LAURA JONIC

* Please see comments emailed 9th May 2005

one person should control the allocation of accession nos.
A review of the completed worksheets
Dear Sylvia,

apologies for the delay. I hope my comments are useful.

thanks

Kath

Historic Fashion Collections Cataloguing Survey Feedback Sheet:

Having read the attached extract of my paper, you are kindly requested to answer the following questions.
Thank you, in advance, for your timely assistance.

My/Our contact details: g3
Name (title): katrine somervult
Company/Organisation: national gallery of victoria
Address: melb vic 3000
Email, Telephone; Mobile:

1. Do you consider that the availability of a flexible, electronic cataloguing template would assist private, historic fashion collectors?
   YES NO:

2. In your opinion, would having a basic cataloguing standard, as provided by this template, assist private, historic fashion collectors?
   YES NO: (Please comment, if appropriate) e.g. perhaps with a few additional fields of info (see below comments)

3. Do you think that being able to access this electronic template, on a personal computer; without the financial investment in a specific cataloguing software package, would be beneficial to private, historic fashion collectors?
   YES NO:

4. Do you regard the use of this electronic template as a flexible enhancement and addition to existing manual cataloguing for private, historic fashion collectors?
   YES NO:

5. Can you foresee that a standard electronic template could be a useful tool for appropriate work-experience, data entry/clerical or other interested helpers engaged in cataloguing private, historic fashion collections?
   YES NO:

6. Do you see advantages through access to an electronic system, with options linking to other interesting and relevant on-line resources, for private, historic fashion collectors?
   YES NO:

7. Other comments – signature/date:
   It may also be worth adding a few more fields of information to this template – eg. 1 condition (notes as to stains, tears, handling, fragility, loss, fraying etc.)
   2 exhibits history – notes as to whether it has been on display, and for what length of time + in what situations
   3 photography – notes on whether the object has been documented as part of cataloguing process

PTO
In the 'label' field it is worth expanding this to include name of maker, and physical description of label (e.g. woven, black on white [Mr P. Jones]) and any info known about the history of that company/maker (e.g. birth dates/establishment dates + locations etc).

In terms of setting up a framework that relates to best practice it would be important to make sure that images taken of the weaves are not modelled on people (for conservation reasons) but on mannequins or flat if no mannequin avail.

I hope these comments are useful. I would be happy to discuss them further with you on the phone if that would be of any use.

Kind regards

Katie

(03)
A Lasting Image made of Cloth: Masters Research Project, 2005. Historic Fashion Collections Cataloguing Survey Feedback Sheet:

Having read the attached extract of my paper, you are kindly requested to answer the following questions.
Thank you, in advance, for your timely assistance.

My/Our contact details:
Name (title): ANNETTE SHELL
Company/Organisation: Costume SIG (special interest group.)
Address: Museums Australia (Victoria)
Email, Telephone; Mobile:

1. Do you consider that the availability of a flexible, electronic cataloguing template would assist private, historic fashion collectors? YES/NO:

2. In your opinion, would having a basic cataloguing standard, as provided by this template, assist private, historic fashion collectors? YES? NO: (Please comment, if appropriate) — see my comment.

3. Do you think that being able to access this electronic template, on a personal computer, without the financial investment in a specific cataloguing software package, would be beneficial to private, historic fashion collectors? YES/NO:

4. Do you regard the use of this electronic template as a flexible enhancement and addition to existing manual cataloguing for private, historic fashion collectors? YES/NO:

5. Can you foresee that a standard electronic template could be a useful tool for appropriate work-experience, data entry/clerical or other interested helpers engaged in cataloguing private, historic fashion collections? YES/NO:

6. Do you see advantages through access to an electronic system, with options linking to other interesting and relevant on-line resources, for private, historic fashion collectors? YES/NO:

7. Other comments – signature/date: [Signature and date: 20/5/05]

Key feedback.
20/5/05

Dear Sylvia

Annette Shiell asked me to look over your research project.

My main comment would be that your cataloguing template sample has an enormous amount of detail in describing the garment. I presume that you argue elsewhere in your paper the necessity for including this degree of detail – is it for identification (would an image be sufficient) and to reduce handling? Who would want this amount of detail?

In my experience of cataloguing at Museum Victoria & elsewhere in a number of collections, some including costume, cataloguing does not include this degree of detail. I also wonder about the capacity of historical societies to catalogue textiles to this degree in terms of skill and time.

Have you been in touch with Loel Thompson, who has a large costume collection in Bulleen, Victoria? Her collection is very well organised but I'm not sure what system she uses for cataloguing. If you want her details I can find them.

I've returned your draft – Annette has written a comment.

Please feel free to call me if you want to clarify my comments – at home or at work (part-time).

Good luck with completing your Masters!

Regards

Louise Keene

Costume SIG – key feedback followed up.

Model Historic Fashion Collections Feedback: DRAFT

Having read the attached extract of my paper, you are kindly requested to answer the following questions.
Thank you, in advance, for your timely assistance.

My/Our contact details:
Name (title):
BARBARA EWDRIDGE
Company/Organisation: key participant and garment donor
Address: Lismore

Email, Telephone; Mobile:

1. Do you consider that the availability of a flexible, electronic cataloguing template would assist private, historic fashion collectors?
   YES/NO:

2. In your opinion, would having a basic cataloguing standard, as provided by this template, assist private, historic fashion collectors?
   YES? NO? (Please comment, if appropriate)

3. Do you think that being able to access this electronic template, on a personal computer, without the financial investment in a specific cataloguing software package, would be beneficial to private, historic fashion collectors?
   YES/NO:

4. Do you regard the use of this electronic template as a flexible enhancement and addition to existing manual cataloguing for private, historic fashion collectors?
   YES/NO:

5. Can you foresee that a standard electronic template could be a useful tool for appropriate work-experience or other interested helpers engaged in cataloguing private, historic fashion collections?
   YES/NO:

6. Do you see advantages through an electronic system, with options linking to other interesting and relevant online resources, for private, historic fashion collectors?
   YES/NO:

7. Other comments;

Electronic cataloguing is as an added means of reference but should not be the only way as hard copy is more read at places away from computer access which even now many do not have access to especially internet. Yours, Barb Cleland...
Historic Fashion Collections Cataloguing Survey Feedback Sheet:

Having read the attached extract of my paper, you are kindly requested to answer the following questions.
Thank you, in advance, for your timely assistance.

My/Our contact details:
Name (title):
Company/Organisation:
Address:

Email, Telephone; Mobile: 

1. Do you consider that the availability of a flexible, electronic cataloguing template would assist private, historic fashion collectors?
   YES/NO:

2. In your opinion, would having a basic cataloguing standard, as provided by this template, assist private, historic fashion collectors?
   YES? NO: (Please comment, if appropriate)

3. Do you think that being able to access this electronic template, on a personal computer, without the financial investment in a specific cataloguing software package, would be beneficial to private, historic fashion collectors?
   YES/NO:

4. Do you regard the use of this electronic template as a flexible enhancement and addition to existing manual cataloguing for private, historic fashion collectors?
   YES/NO:

5. Can you foresee that a standard electronic template could be a useful tool for appropriate work-experience, data entry/clerical or other interested helpers engaged in cataloguing private, historic fashion collections?
   YES/NO:

6. Do you see advantages through access to an electronic system, with options linking to other interesting and relevant on-line resources, for private, historic fashion collectors?
   YES/NO:

7. Other comments – signature/date:

   Helen world

   May 2005

   Original participant, key cataloguing expertise

"jet black" would be cleaner for the amateur or even "jet black"

Very minor contribution, it really is not comprehensible.

Sorry it took so long - but it is a long story.

Love Helen x
A Lasting Image Made of Cloth
The Dorothy Nicol Historic Fashion Collection

The performing aspects of the collection.
*The following items are listed in the Bibliography of Book 2.*
Situation/geographical context of Flappers to Flares first parade.
Environment of Rosebank – original Flappers to Flares parade.
R.M.I.T TEXTILES STUDENTS STAR IN SIX DECADES OF FASHION

~ FROM FLAPPERS, 1920s TO FLARES, 1970s ~

PARADED AT ROSEBANK, TERANG.

ON FEBRUARY 26th, 2000.

R.M.I.T Textiles students joined with Western District community leaders to stage a unique cavalcade of fashion history that was a most innovative fund-raising enterprise. Twenty Diploma of Clothing Industry studies students enjoyed a priceless fashion work experience when they participated in the preparation and performance of the Flappers to Flares parade.

The students were amazed at their chance to have hands on experience with fully accessorised genuine historical fashions. The event organisers were impressed by the enthusiasm and energy of the students.

Lead by Judie Irving, Rosebank owner and locally acknowledged entrepreneur, the audience of several hundred and the hundred strong workforce of performers, models, dressers, musicians, hairdressers and caterers, were transported to each era from the Flappers 1920s to the Flares 1970s by the fashions, food and songs.

For all those involved, the ambience of the evening was captivating. For the students, the additional opportunity to sleep over in Western District homesteads was highly appreciated and the host families and the locals in general, were very warm and genuine in their response to the students high spirits, skill and generous contribution.

If you have a fashion experience where our students or graduates could assist please contact:
Flappers to Flares parades 2000-2002 –
- Rosebank, Terang
- Craig's Hotel, Ballarat
- Windsor Hotel, Melbourne
RMIT work experience students delight in participation, 2000.
The Pollard family Wedding gown.
RMIT students enjoy Flappers to Flares, Terang, 2000.
More than a fashion parade...

a social event with style

On the 26th February 2000, part of the collection of clothing gathered together by Dorothy Nicol of Lismore, will go on show in the gardens of Rosebank in Seymour St, Terang.

This event is part of two much larger events – **Experience Terang** and the opening of the **Corangamite Food Festival**, which will take place at the Racecourse on Sunday 27th February.

The fashion event is being co-ordinated by Judie Irving and includes choosing and cataloguing the garments to be shown in the collection, with assistance from staff and students from RMIT University, Melbourne.

But this is not just a fashion event. The clothing will be accompanied by food and music from the relevant decades as well as a social commentary. It is all guaranteed to bring back heaps of memories for those old enough to have them and to provide laughs and inspiration for those young enough not to.

Proceeds from the event will go to fund the Student Counsellor position at Terang College and to Terang Red Cross. The only way to purchase tickets is in advance and the people to contact are Roma Stewart on 5592 1483 or Judie Irving on 5592 1915. Costs are:

- $20 Adult
- $15 Concession
- $35 Family (2 adults, 2 children under 14)

This includes drinks and nibbles before the parade and supper at conclusion.

**ORDER FORM**

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No of tickets: Family □ Adult □ Concession □

Family (2 Adults, 2 chs under 14) $35 ~ Adults $20 ~ Concession $15

Total enclosed:

Please make cheques payable to Flappers to Flares Terang Progress Assoc.

RETURN TO: Ticket Secretary, PO Box 126, Terang, Vic 3264

Please allow 3 weeks for return of tickets. Queries? Ph. 5592 1483

Rosebank Flappers to Flares.
SIX DECADES OF FASHION FROM FLAPPERS TO FLARES (1920s to 1970s) CATALOGUE IS THE COMMEMORATIVE RECORD OF A PARADE OF GENUINE HISTORICAL FASHIONS,

BASED ON THE MASSIVE COLLECTION OF DOROTHY NICOL OF GREEN GABLES, LISMORE IN WESTERN VICTORIA.

THE PARADE WAS HELD IN THE EXTENSIVE GARDENS OF ROSEBANK IN TERANG ALSO IN THE WESTERN DISTRICT. ROSEBANK IS A 1900 COUNTRY VILLA, OWNED BY JUDIE AND DENNIS IRVING.

HIGHLIGHTS OF THE ROSEBANK/ GREENGABLES FASHION COLLECTION ARE PICTURED IN REALISTIC SETTINGS AROUND THE HOUSE AND GARDEN AND THE PHOTOGRAPHS AND DESCRIPTIONS FEATURE IN 30, TOP QUALITY A4 PAGES. AN ADDITIONAL 8 PAGES OF BACKGROUND AND TECHNICAL INFORMATION IS ALSO INCLUDED.

THE HISTORICAL NATURE OF THE FASHIONS IS ENHANCED THE CATALOGUE COLOURED IN A MONOCHROMATIC SOFT EUCALYPT GREEN WHICH IS ALSO EVOKATIVE OF THE ROSEBANK GARDEN.

THE CATALOGUE WAS INVISAGED AS AN INTERESTING AND USEFUL EDUCATIONAL RESOURCE FOR TEXTILES AND FASHION STUDENTS AS WELL AS FOR PEOPLE WITH A FASCINATION IN FASHION AND ITS PART IN SOCIAL HISTORY.

TO PURCHASE CATALOGUES AT $15 EACH, VIDEOS AT $25 EACH OR PHOTOGRAPHS AND TO ARRANGE STUDY VISITS TO THE COLLECTION, CONTACT JUDIE ON: (03)55921915 TELEPHONE OR FAX. (03)55922043.
Six Decades of Fashion
From Flappers to Flares

"All styles are historical styles with social, cultural, moral, economic and technological conditions stitched, sewn or printed into minutely detailed documents of a specific moment in time."*

*Quotation source: The Big Picture Television Series: The Look - The Material world
R.B.C. Documentaries 1991 National Video Resources Centre.

Catalogue version 1

February 2000
In the style of Hilare Belloc’s Taratella.

I remember Oh so many hours
Of needle and of pin
And the spreading of the fabric
And the scissors biting in
And the choosing of the cotton
And the setting of the reel
And the pedal of the treadle
And the singing of the wheel.

My mother’s flying fingers helped
With bindings, tucks and facings
I struggled with the mysteries
Of buttonholes and lacings.
The darts to shape the bodice,
The plackets and the seams
‘Til at least a finished garment
From the chaos and the dreams.

Wrapped in folds of memory
There’s a dress as white as milk
With a bodice all embroidered
In the very finest silk
And a trail of net and chiffon
And a garland diadem
And among the tiny stitches
Pricks of blood along the hem.

Throughout long years of sewing
Of each baby gown and smock
I kept a precious fragment
Every shirt and skirt and frock
Now the ghosts of all these garments
Rise, and dance around my old head
In the stitching of remembrance
In the quilt upon my bed.

Nita Wright with apologies to
Hilare Belloc.

The essence of Flappers to Flares.
From Parade Compare – The essence of the Dorothy Nicol Historic Fashion Collection, Lismore, Victoria.
A Lasting Image Made of Cloth
The Dorothy Nicol Historic Fashion Collection

The original Flappers to Flares, activities and publicity.
RMIT textiles lecturer Sylvia Walsh (left) puts the finishing touches to a 1943 bridal dress, worn by her daughter Alice Best, in preparation for a fashion parade of clothes from 1920-70 in Terang this month. 200kmplk.
Garment Title

Prettiness and Style borne out of great Wartime Constraints

DATE WORN: 29th December 1943
OWNER/SOURCE: Terang
OCCASION:
Wedding. Gown made in 3 days by neighbours.

Personal Story

If these clothes could only talk -

Fiancé had 5 days leave - 9th Division army. Came down from Brisbane. Neighbours all helped with the sewing and contributed coupons. Husband sent straight to the Middle East.

Design & Technical Points of Interest Style 4

A testament to ingenuity -

FABRIC: Magnolia coloured silk satin. Delicate cotton lace inserts and bodice sections. Lace bodice recycled from lace blouse of the 1930's
TRIMS: Net lace inserts vertical down bodice, satin waist sash and neckline bow, delicate flower trim at neckline.
CONSTRUCTION: Very dainty treatments combining a variety of materials and trims. Gusset for movement underarm show thoughtful practical approach to a garment and occasion that could have been fraught with anxiety. The sleeve cut may have used less fabric as well.
Flappers To Flares

Garment Title
War Bride Going Away Ensemble Dress

DATE WORN: 29th December, 1943
OWNER/SOURCE: Bought in Warrnambool
OCCASIONS: Leaving after wedding for honeymoon. Dress (worn with beige flannel coat).

Personal Story

If these clothes could only talk -
Bought with clothing coupons from a shop in Terang. Only had 3 days to get ready including making the wedding dress.

Design & Technical Points of Interest Style 17

A testament to ingenuity -

TRIMS: Features buttons and matching blue cornelli embroidery to highlight the skirt pocket openings and tucks.
CONSTRUCTION: Definitely recognisable as a WWII fashion
Silhouette e.g. skirt is narrow and short to conserve fabric which was in limited supply and rationed to the domestic customer. The shoulder line is typically padded extended.
Garment Title
War Bride going away
ensemble Coat

DATE WORN: 29th December, 1943
OWNER/SOURCE:
Terang
OCCASIONS:
Leaving after wedding for honeymoon.
Coat (worn with blue violet crepe dress). (Style 17)

Personal Story

If these clothes could only talk -
Bought with clothing coupons from a shop in Warrnambool. Coat not lined due to shortage of material. Only had 3 days to get ready including making the wedding dress. Very Romantic.

Design & Technical Points of Interest Style 16

A testament to ingenuity -
TRIMS: Strangely lacking in trims or lining or fastenings because of rationing.
CONSTRUCTION: Construction is extremely simple, opposite to the dress details in fact. Seemingly unfinished - there is a story here. There is fine decorative stitching on the front of the coat.
Book 3, page 5 explains these photographs.
Dorothy’s ‘rags’ turn to riches
The past 60 years have spawned some weird and wonderful fashions, many we would prefer to forget, but Lismore collector Dorothy Nicol has set about cataloging the history of style. Pat Connolly put on his best gear to find out why.
Collecting memories

From Magazine page 1

The building has
had different iden-
tities over the dec-
ades, making it
appropriate as a
showcase of change. It
was built as a general
store (the old jelly crystals
advertisements from that
time are still in the front
window), become a cafe in
the 1950s (picnic ware
made in ironstone made in
the mid 1950s and now
conversely by tourist
hanging) and for the past
19 years it has been devot-
donate to the repository
of regional folk history.

One room at the front
sports two English prams,
dating to the 1950s and
fitted with steel wheels
and only a centimetre or
so wide for easy pushing in
snow. A room near
the hallway is decorated
with an array of trumps
and a dressing table—
‘Tom got a little bit of a
thing about dressing
tables’.

Other rooms have three-
quarter beds and dressers
(‘that’s a 1930s one you
see there’) and objects
which defy inventory by a
mere male. ‘This is a mar-
crater quilt, remember—
but you might not remem-
ber,’ she said with a
laugh. Scattered about
are appropriate maga-
azines, including a 1930s
Wide World magazine.

In the hallway again,
we pass a towering manne-
quin garbed in 1920s
evening wear. Then it’s
into a drawing room
designed with an air of
the 1930s to raid and she
picks up an object, saying
with a grin ‘what do you
think of the moustache
cap?’ ‘There is an electric
organ, which Mrs Nicoll
learned to play
a couple of years ago so
she pouds out a few bars.

Despite the modernness
of the music machine
she said: “I only have music
from the Twenties to the
Seventies. I have about
300 sheets of music and
400 records, also from the
same decades.”

Further explaining her
devotion to the past, Mrs
Nicoll says she has tried
to avoid one par-
ticular material bias to
one time. ‘There’s barely
anything that’s plastic in
the place,’ she declared
prudently.

But she is much more
than an old-fashioned girl.
Indicating a plaque hang-
ing on the wall: ‘Remember
the good times, forget the
bad, tomorrow is forever’
she says ‘look at the other
side’. It’s another mes-
sage: ‘If I try to let my
troubles rule my life, may
I have the strength to
forget my pasts. Have a
nice day.’

Next stop is the kitchen,
where Mrs Nicoll says, she
lives and works. ‘I’ve
never done anything in it
except paint it when I
came here,’ she conceded
lightly. ‘I’ve got around
to真正y making it very
modern or worrying about
it. It’s just comfortable
and easy to live in. I don’t
like to cut out, I eat to live and
I don’t need modern things.’

What about the TV in the
corner? ‘It’s an old one,’
she counters.

In the body of the former
store she discusses her
huge collection of dolls,
which, to someone car-
ruped by C grade score
movies, suggests a little
shop of infant horrors
which will arise alive at
midnight and decimate the
popolace.

‘I made the porcelain
dolls and all the pedestrians
and every girl and boy doll
and the others I just col-
clected,’ she explained. ‘A
lot of them were in the op
shops and were little dolls
that children had loved
and just threw them out.
I started feeling sad that
they needed a home. It’s
the same with the dresses.
All those dresses were
memories for people and
it’s just to me that
they were thrown out. I
suppose they can’t keep
everything so I do it for
them.’

Mrs Nicoll concedes she
is surprised, in spite of her
dedication to collecting,
that she has amassed so
much. ‘I didn’t set out to
collect them; I was just col-
clecting them. Then all
out of a sudden I had a
large collection of what
ordinary people wore—
not the high fashion.

“It was what people like
us did and wore. Ball-
room dancing was one of
the best things I did when
I was young. I was happiest
times. I just lived being
out at a ball, watching peo-
ple have a good time. I
still like that.’

Mrs Nicoll believes that if
she had planned the collec-
tion it might not have hap-
pened. Word simply spread
and people who have not
wanted to discard a gar-
ment special to them have
passed it on to her — they
know it will be cared for
and appreciated.”

Mrs Nicoll felt she could
trace her salvaging of
other people’s dreams in
the shape of clothing to
the poem ‘Vagabond House’
by Dor Blood, who was
last heard of in Hawaii.

It begins: “When I have a house...as I sometimes may
I’ll set my feaunce in every
way. I’ll fit it with things
that have meant my eye
is a drifting from belated to
Melos.”

Mrs Nicoll has not trav-
elled as widely as that but
the poem ‘caused her
to be what I am now. Ever
since I read it, I’ve lived by
it.”
Participation in work experience with Historic Fashions.
Fashions of the century

Six decades of last century’s fashions, most from a Lismore woman’s private collection, will hit the catwalk at Terang this Saturday night.

From Flappers to Flares will cover the sexy skirts of the Roaring Twenties through to the fashions of the 1970s. The gear comes largely from a collection accumulated over 20 years by Dorothy Nicol in a rambling old building at Lismore.

About 40 outfits covering the six decades will be paraded in the English-style gardens of Rosebank at Terang on Saturday night. Men’s and women’s fashions will feature, along with 18 wedding gowns.

Coordinator Judy Irving says there has been considerable interest in the parade already. Melbourne-based band The Velvet Lounge will be a five-piece ensemble performing hits of the six decades during the parade.

A booklet published for the parade covers 29 garments in detail and is a valuable source of local history.

Choosing her favorite garment is difficult, but Mrs Irving says an exquisite, full-boned French outfit from the 1920s stands out. “This beautiful French model was rescued when people were clearing out a great aunt’s place.”

The culinary tastes of the 1920s will be reflected in food served on the night. The Terang College parents club will be serving nibbles based on recipes covering those decades taken from a recipe book compiled by Apex.

Funds raised from the evening will benefit Red Cross and Terang College, which is raising money to help retain the school’s student counsellor.

The program commences at 8pm.
Parade in Terang

By DAVID TOWLER
IT was a typically rushed wartime wedding, but perhaps all the more memorable for it.
The bride-to-be, a south-west girl, learned that her uniformed fiance had been granted three
days' leave, leaving precious little
time to prepare for the altar.
Friends and neighbors came to
the rescue however. They
chipped in their spare ration
coupons to purchase sufficient
lengths of satin to make a
stunning gown, while a lace
blouse was unpicked to provide
the trim.
Some fancy needlework and, hey
presto, everyone made it to the
church on time and in fine style.
Today, that wedding dress is
part of a unique collection of
clothing encompassing fashions in
the south-west during much of
last century.
Amassed by Dorothy Nicol of
Lismore, the collection has now
been catalogued and a selection is
ready for display.
A fund-raising fashion parade of
the clothes, which span the
decades from 1920 to 1970, will be
held at the Terang home of Mrs
Nicol's friend, Judy Irving, later
this month.
RMIT textiles and fashion
lecturer, Sylvia Walsh, was called
on to write the catalogue for the
parade. The catalogue will also be
used by her students at RMIT.
"It's actually intended to be used
by fashion and textile students," Mrs Walsh said yesterday from
Terang, where she was making
final corrections to the draft
catalogue.
"The garments are all very
interesting in themselves. Each
one has a story to tell but the
catalogue also puts them in an
historical and social context, as
well."
Mrs Walsh said about half the
garments were wedding attire or
more expensive evening wear —
clothes designed to last or worn
only rarely.
"The day-to-day type of clothing
of course tends to wear out and
get thrown out."
Many of the garments are
hand-made or by local
dressmakers, with a few
store-bought labels among them.
"We've also got quite a lot of the
original accessories, too — shoes, headwear and handbags," she
said.
The fashion parade will be held
on February 28 from 6pm at
Rosebank in Seymour Street,
Terang, accompanied by a
five-piece musical ensemble from
Melbourne.
Money raised will go towards
employing a student counsellor at
Terang College and to the Red
Cross.
Local women model with 'flare'

Locals may have been surprised to see models draped over exotic cars with a photographer close at hand recently.

Professional photographer Doug Pollard completed photography for a special catalogue in the lead up to the Flappers to Flairs fashion parade in February 2000.

Catalogue organiser, Judi Irving, said she was pleased with the photos taken at fashion shoots in the last fortnight.

"About 13 women were photographed by Mr Pollard for the catalogue, wearing clothes in the collection of Flappers to Flairs, from the 1920's to 70's that were worn by ordinary people in the western district," she said.

Various venues, including Rosebank and its gardens, the Noorat church and the Noorat hall were used as a backdrop for the models.

Mrs Irving said the clothing collection has been made even more interesting because of the personal history of the outfits, which makes the collection extremely valuable from a historical and sociological aspect.

"The catalogue will feature up to 50 photographs with information about the clothes and their history which is intertwined with the people who wore them, which will make fascinating reading in the catalogue," she said.

"Details of the fashions will include the garment title, the occasion the garment was worn and important points of the labels, fabric, trims, garment construction and personal story of the clothes.

"The two RMIT textile lecturers, Sylvia Walsh and Helen Norman, are researching the labels in the collection of fashions and finding that many are no longer in existence," she said.

Tickets for the fashion parade will be available from Terang Red Cross secretary Roma Stewart next Monday.
Terang’s in a flap over fashion

By JUNE ALEXANDER

AWAY from the catwalk and haute couture, there is another form of fashion.

It’s the fashion of making do.

Of making a garment look like the latest from Paris, even when it’s made on an old sewing machine in a farmhouse kitchen.

This type of fashion is about pride, resourcefulness and self-respect.

And it comes to life in a collection of clothing in Victoria’s Western District.

The clothes reveal much about the region’s social history, as well as the fashion of the day.

The collection, which will be shown in Terang on Saturday, February 26th, is history with a difference.

Called "Flappers to Florals", the collection covers the six decades from the 1920s until the 1970s.

Judie Irving, who lives in Terang and has a background in theatre, was inspired to organise a fashion show after visiting Dorothy Nicoll, of "Green Gables" in Lismore, and seeing her collection of historical garments from the Western District.

Flapper to Florals, was prompted to organise a fashion show after visiting Dorothy Nicoll, of "Green Gables" in Lismore, and seeing her collection of historical garments from the Western District.

Pipes, Judie contacted Robert Buckingham, creative director of the Melbourne International Fashion Festival. Robert put her in touch with Sylvia Walsh, a lecturer in textiles and fashion at RMIT University. Sylvia was so impressed she sent some students to Terang to help collate the collection.

Later, Sylvia and another lecturer, Helen Norman, visited and selected garments for a catalogue.

This catalogue, which includes a sociological and historical overview, will be used as resource material for textile students.

"The amount of help I have had from the RMIT has been invaluable," Judie said.

Some of the garments have been made by dressmakers, some are home-made of an incredibly high standard and some are bought commercially.

There are the stories that go with the particular item. A South-West Institute of TAFE tourism student at Warmambool, Margaret Morgan, tells the story of a 1945 wedding dress. The dress was made in three days by the neighbours, as the fiancé was in the 9th Division and was home on five-day leave.

The top of the dress was made out of an old lace blouse and clothing coupons squandered on satin for the skirt and sleeves.

The "Flappers and Florals" event has grown to be more than a fashion parade.

The clothing will be accompanied by a ball and music from the relevant decades, as well as a social commentary.

"It is all guaranteed to bring back heaps of memories for those old enough to have them and provide laughs and inspiration for those young enough not to," Margaret said.

Textile workshops will be conducted for three days at the secondary campus of Terang College for public students from around the area. Interested students should contact Terang Secondary College.

The Terang Ladies Apex Club will produce a recipe book of foods from these six decades. Proceeds from the recipe book will go to Apex.

"Flappers to Florals" fashion parade will be on Saturday, February 26th, in the old English garden at "Rosebank". Seymour St, Terang, will have money for Terang College for a student council and Rad Coast. Tickets are $35 family, $20 for adults and $15 concession.

Details: Judie Irving on (03) 5592 1915.

Early days: a 1920s French beaded dress.
Flappers and flares offers a taste of the past

For the fashion parade, Flappers to Flares on Saturday, February 26, are preparing well, according to event coordinator Judy Irving.

The parade will be held in the front gardens of Rosebank, the home of Judi and Danes Irving starting at 6 p.m.

Local women and a number of men will model the garments worn by ordinary people in the Western District during six decades from 1920's to 1970's.

The models will wear six garments covering day and evening wear from each decade.

The parade will feature a five piece band from Melbourne playing music typical of each decade.

Mrs Irving said she hoping the models really look the part they would wear the right (often matching) accessories and wear their hair in styles popular to each decade.

We are fortunate to have local hairdressers Jeannette Rowe and Renee Haynes from Jeannette's Cut and Curl helping out, with Angela Howan who has her own hairdressing salon at Lismore to help mix and match.

Mrs Irving said the style of the hairdressers on the day would be to style the models' hair in the 1920's style.

Jeannette Rowe said every decade has its own look and each model's hair will look different from the twenties to the eighties.

"In the 1920's the hair was worn long and worn loose, but the look of the twenties is one of elegance and elegance is something that is timeless." She said.

"So we look to the twenties for inspiration and our models will be styled in the twenties look." She said.

The 1930's style is one of elegance and femininity with hairstyles that are more practical and everyday. This decade will see the introduction of the bob, a short and chic hairstyle that became popular in the 1920's and remained popular throughout the 1930's. The 1940's style is one of simplicity and practicality with hairstyles that are practical and easy to manage. This decade will see the introduction of the Victory Roll, a hairstyle that was developed to save on fabric and time.

The 1950's style is one of elegance and femininity with hairstyles that are more practical and everyday. This decade will see the introduction of the Victory Roll, a hairstyle that was developed to save on fabric and time. The 1960's style is one of simplicity and practicality with hairstyles that are practical and easy to manage. This decade will see the introduction of the Victory Roll, a hairstyle that was developed to save on fabric and time. The 1970's style is one of simplicity and practicality with hairstyles that are practical and easy to manage. This decade will see the introduction of the Victory Roll, a hairstyle that was developed to save on fabric and time.
An entourage of 15 people from Terang and surrounding towns travelled to Ballarat and Melbourne in the past week to model six decades of fashion from south west Victoria.

The “Flappers to Flares - 1920s to 1970s” fashion show was a sample of over 500 garments owned by Lismore collector Dorothy Nicol.

The collection showed off clothing and accessories worn by ordinary men and women over the years with each garment having its own individual story.

The first presentation of the collection for 2001 was in the upstairs dining room of Craig’s Hotel in Ballarat last Sunday.

The models presented two shows in the afternoon before travelling to Melbourne for a performance in the ballroom of The Windsor Hotel on Tuesday, March 20.

One of the highlights of the show saw models dressed in the fashion garments of the Roaring 20s, dancing the Charleston to the delight of the audience.

The 1970s era of fashions came to the fore through a bright green jumpsuit in jersey fabric worn by Yvonne Court.

She was accompanied by Paul Sheedy of Terang looking very 70s dressed in purple corduroy pants and pink paisley shirt.

Still in the 70s, Marcus Sarto of Derwilliam wore a maroon suit with flared pants accompanying Paula Fidge wearing a textured crimplene ‘wonder’ fabric blue pantsuit from Miss Modem by Portmans.

The parade of exquisite wedding gowns, with each model carrying a bouquet of flowers and wearing either a veil or headpiece, provided an insight into the brides of each era with the stories behind the gowns.

At Craig’s Hotel, the Mayor of Ballarat Lexie Conway was among the capacity audience at the first performance.

Conway said she was thrilled to host Flappers to Flares marking the opening of Senior Citizens week in Ballarat with the theme of Getting Better with Age.

“Viewing the fashions brought back memories for many people in the audience,” she said.

Flappers to Flares event coordinator Judi Irving said she was delighted to hold the fashion event again after the initial presentation at Rosebank in February last year.

“It involved a lot of time and effort by volunteers in the local community, with all profits from the fashion expo going to the student counselling service at Terang College,” she said.

Cathy Calms from Port Campbell was the pianist for the fashion event and played music popular in each era represented by the garments.

Two actors provided the commentary explaining the social history of the clothes.

Anita Wright, in Australia on a five week holiday from England, attended drama school with Judi Irving in England during the 1950s.

The other commentator was Carolyn Bock from Melbourne who has just finished playing a role in a children’s series called “Horace and Tina”, set to be screened on television in the near future.

Terang College Year 9 students Rebecca Cook and Katie Philip were seated at the entrance to the dining room selling programs and the Flappers to Flares book written by RMIT textiles teacher Sylvia Walsh.

The models were kept busy changing into fashions of each era with Marie Harris of Timboon filling the role of stage manager and Barbara Eldridge as props manager.

Five RMIT second year textiles students also modelled garments in several eras.

Jenny Lyons of Terang supplied the wigs and Thais Baynes of Terang, who was also one of the models, provided the bouquets for the wedding gowns.

Mrs Irving thanked Laurene Dietrich for compiling an informative commentary on the social history of each era and also thanked Vern Walters and John Marshall for providing transport in a mini bus to the venues.
Models needed for flappers to flairs

Plans are well underway for a Flappers to Flairs fashion parade highlighting six decades of western district fashion from the 1920's to the '70's.

The fashion parade will be held in the gardens of Rosebank, the home of Judi and Denis Irving on the evening of Saturday, February 26 next year.

The parade will be a fundraiser for the full time position of student counsellor at Terang College and for Terang Red Cross.

Event co-ordinator, Judi Irving is to compile a catalogue of the clothes covering the six decades in the 20th century that will be modelled in the fashion parade.

"The catalogue will be an important and valuable historical record and reference for textile students in the way of life and clothing worn by people living in the western district from the 1920's to '70's," Mrs Irving said.

"The catalogue will be written by one of the lecturers at R.M.I.T University and will feature information on the popular garments worn in each era, social aspects such as garments bought during W.W 11 with clothing coupons and the shortage of material affecting style of clothes."

"We anticipate the catalogue will become a popular history research tool for students as it will provide information on the way clothes were made (mainly by dressmakers and show a high level of workmanship) and highlight differences in the manufacture of clothing in each era."

"For example the use of bias cut material used in clothing, multiple hooks and eyes, buttons and loops on clothing in the 1920's and '30's and after 1930 the different manufacture types, overlocking and zips."

Mrs Irving said she required female models to model the clothes sizes 12 to 18 in a mixture of ages from 20 year old and upwards.

"The models (wearing the fashions) will be photographed by local photographer Doug Pollard at local venues between November 24 and December 3 for inclusion in the catalogue," she said.

Mrs Irving said together with R.M.I.T University senior lecturers, Sylvia Walsh and Helen Norman, owner of most of the collection Dorothy Nicol and acting model Kylie Treble, she spent six hours last Saturday looking at the clothes and deciding on garments to be featured in the catalogue.

"We have a number of local dresses donated for the fashion parade such as the beautiful fine wool crocheted wedding dress belonging to the daughter of Terang resident, Jean Murnane," she said.

"We would love to obtain another 1920's wedding dress and street and evening wear worn in the 1930's for the catalogue and fashion parade."

Mrs Irving said the catalogue will be on sale for a long time and will be a wonderful reference for textile students covering clothing in those decades.

"We will donate a copy to the State Library and other libraries in Victoria," she said.

RMIT textile student Christina La Sala models a fine wool crotched wedding dress belonging to Jean Murnane's daughter.
FOCUS on TERANG

Special fashions from an earlier era

By YVONNE COURT

THE extensive gardens at 'Rosebank' Terang, home of Judi and Denis Irving, will provide the setting for a fashion parade highlighting six decades of Western District fashions from the 1920s to the 1970s.

To be held from 6pm on Saturday, February 26, next year, its coordinator Judi Irving, already has the planning well under way.

"It will be a wonderful opportunity for people to see the clothes and accessories - from flappers to flairs - worn by ordinary Western District people," she said.

"Judi said outfits and accessories will be typical and popular choices in each era for weddings, evening wear, parties, racewear, daywear and riding apparel.

"The collection of clothes is unique and is the first collection of knowledge, of ordinary clothes and a lovely memorabilia of fashions worn in the 20th century," she said.

"Most of the clothes were either made by dressmakers or were handmade and show a high level of workmanship."

Mrs Irving said this social event will raise funds for three groups - the Terang College student welfare program, the full time position of student counsellor at both campuses, the Red Cross Terang branch and Terang Mortlake Health Service, Terang hospital ladies auxiliary.

"We have selected some exquisite clothes and accessories from the collection belonging to Dorothy Nicolls of Lismore," she said.

"We are delighted to have a diverse range of clothes for the parade, with many floor length dresses in beautiful fabrics from the early 1920s and 30s, a policeman's uniform - 1960s vintage, including the hat - and the unusual clothes worn in the 1970s such as flared pants, nylon shirts and a crochet mini dress with white spotty stockings.

"A number of individuals have loaned us outfits, including a black lace flapper dress made in Paris in the 1920s and owned by Anna Dillon from Pannure."

"The sleeveless floor length dress has two deep pleats and a frill around the scooped neckline and has a black shoe string lace slip worn underneath and for a dramatic effect is worn with a long boa of black feathers over the arms," Mrs Irving explained.

"Wendy Wilson of Terang is lending the 1922 wedding dress worn by her mother, 90 year old Audrey Edge of Shepparton, at her wedding," she said.

"The full length dress in a gold silk fabric patterned with small brocades features a cowl neckline, metal buttons on the long sleeves and back and was worn with a fine tulle net veil with a gold braid edging."

"To complement the parade, the Terang Apex club ladies are compiling a book of recipes of food eaten by people in each decade."

During the evening, Mrs Irving said food typical of each decade will be served and music popular in each decade will be played.

One of the models for the evening, Sharon Graham, said she loves the early fashions particularly the beautifully tailored dresses and suits (with padded shoulders) of the 1940s worn with seams and stockings and always with a hat and gloves.

In the three days prior to the fashion parade Wednesday, February 23 to 25, a display of the clothes and accessories will be set up at Terang College.

Mrs Irving said there will be lots of underwear including 1900s bloomers and a collection of dressmaker patterns dated 1920s and 30s, loaned by Pepita Marshall.

"Two education officers from the education services of the National Gallery of Victoria have been invited to see the display and there will also be workshops specifically for RMIT textile students," she said.

ON the verandah at 'Rosebank' Terang, Sharon Graham of Terang models a cream chantilly lace 1920s wedding gown with an attached same fabric train and a parasol and Wendy Wilson holds a 1932 wedding gown in gold brocade fabric worn by her mother. These two gowns that will be featured in the fashion parade to be held at 'Rosebank' next February.

SHARON Graham wears a black lace 1920s flapper dress with a boa of black feathers over her shoulders.
About 160 people attended a fashion parade at Woolongocoma Homestead in Mortlake last Friday in support of Abbeyfield nursing home.

Committee members of Friends of Abbeyfield presented the fashion parade as a fundraiser for the aged care facility.

Organisers were delighted with the result with about $3000 raised.

The event, titled Westside Glory of Fashions, featured garments dating from the turn of the 1800s to the 1970s.

Twelve Mortlake district women modelled the historic fashions from the extensive collection of Lismore's Dorothy Nicoll.

The audience sipped on champagne or orange juice on the grassed area outside the front of the historic homestead with light classical music adding to the setting.

Many people remarked that the homestead with the Virginia creeper covering the front verandah was the ideal setting.

Each model came through the front doors and the spotlights showed their fashions to the maximum as they walked up and down on a wide arc in front of their attentive audience.

Among the dresses on display was an 1890's gown made of Swiss cotton modelled by Mortlake College student Georgina Murphy.

Eve Cumming modelled a Flappers dress in mauve and black satin from the 1920s while the mini dress of the 60s was featured in black along with fashions from the 1970s.

MC Betty Brumley thanked the owners of Woolongocoma - Luki and James Weatherly - for allowing the use of their "beautiful venue".

"We are very grateful to Dorothy Nicoll who has put in an incredible amount of work in collecting the garments and matching accessories for the parade tonight," Mrs Brumley said.

Mrs Nicoll congratulated the models for doing a wonderful job and thanked the audience for coming out on a cool evening to support the fundraiser.

"I encourage people to come along to see a Hat Parade featuring hats in my collection on April 9 at the Terrang Golf Club."

Mrs Brumley thanked Ray Anderson for setting up the lights and sound system, the Mortlake Apexians who worked as carriers of chairs, waiters and provided two escorts to the models.

"Thank you to Peter Lynch who generously donated a case of champagne for the occasion, Tasya and Punt who did the hair styles for the models and students from Mortlake College who helped in the kitchen.

The winning tickets were drawn with Denise Brookes winning the gold jewellery and Ziggy McLeod winning the Cyclamen potted plant.

Mrs Brumley said Friends of Abbeyfield were delighted with the success of the fashion parade.

She emphasised that despite a lot of work involved in putting on the fashion parade, it was well worthwhile.
Styles of the 50s

Peter Nicol and Brian Mitchell don 1950 style (gladstone bag included).

The woollen fashions of the 1950s were modelled to an enthusiastic audience at Derrinallum last Friday.

Nearly 60 people came to view a local parade of woollen fashions from local historian Dorothy Nicol’s vast range of vintage clothing.

Organiser of the parade Shirley Howard said for the older generation attending, it brought back memories of what was worn 50 years ago.

“And for the younger ones it highlighted to them how the senior generation dressed,” Mrs Howard said.

Mrs Howard said local people including teenagers modelled the clothing with Dorothy Nicol describing each item.

“We even had three gentlemen parade in the woollen attire that men wore in that period,” Mrs Howard said.

“It was an event that the local area can be proud of.”
Collecting the Threads of Lismore's Social Fabric
Dorothy’s dresses listed

Lismore resident Dorothy Nicol receives a catalogue listing of her vintage dresses from researcher Sylvia Walsh.

Dorothy’s dresses listed

Lismore historic fashion collector, Dorothy Nicol has taken the first step in having her collection of garments catalogued and preserved. Recently RMIT University masters degree researcher, Sylvia Walsh presented Ms Nicol with a comprehensive catalogue of some of her vintage items.

Ms Walsh said Ms Nicol’s collections were vital to future generations to gain an insight into how their parents, grandparents and great grandparents dressed from pioneer times and onward.

Her collection is currently the subject of serious academic study as it presents intriguing insights into early life in the Western District.

Ms Nicol said she was highly impressed with the presentation of the clothing that Ms Walsh catalogued.

“Once piece dates back to the 1800s and was locally owned,” she said.

“I really hope to have further historic fashions catalogued.”
Dear Sylvia,

We made it to the local paper again. You may have noticed it was mentioned in the Weekly Times article. I don't know if you still want these sent, but just in case here it is.

Probably the last for the year though, except for this coming Friday evening, they are holding a wedding extravaganza in Northlake, and using some of my garments, not the fragile ones, then I'll concentrate on the lodge and sorting out. I'm fairly mobile now, and looking forward to having it a bit orderly.

I hope Paula Doran of the A B C can send a tape of the interview.
I wasn't able to listen in on the day, and she said she would send it. Did you hear it? Some of the locals here heard it.

This association I've had with you has been most enjoyable, and I'm very grateful to you for the experience, and the purpose it has created.

All the best to you until I hear again what you are up to,

Regards,

Dorothy N.
A Lasting Image Made of Cloth

The Dorothy Nicol Historic Fashion Collection

Aspects of performing.
Photos and Publicity.

The following items are listed in the Bibliography of Book 2.
Class of Yesteryear

A country woman’s collection of past fashions was an unexpected attraction among the chic and sophisticated parades of Fashion Week in Melbourne.

Story by Christopher Akehurst

Photography by Darko

Fashion Week is when the well-dressed and clothes-conscious go along to see what they’ll be wearing next year, not, as a rule, what their parents and grandparents wore in years gone by. That’s what made the appearance on the catwalk of women’s costumes of various vintages collected over the years by Dorothy Nicol something of a stand-out event in this year’s Melbourne Fashion Week. There they all were, brought up from the country township where Dorothy’s collection is housed, relics from the smart woman’s wardrobe of the 1970s, the ’60s, the ’50s and earlier – the chic little designer number that once drew admiring glances on the lawn at Flemington, the sleek cocktail gown indispensable for after five, the sensible well-cut coat never worn without a full panoply of bag and gloves and hat, the neat tailored suit with nipped-in waist and pencil skirt complete with kick pleat designed to show legs encased in seamed stockings to their best advantage, the intricate multi-layered wedding dress with swirls of Chantilly lace and broderie anglaise, universal in the days when every bride aspired to wear white – plus a rich assortment of other time-of-the-year-specific or weather-specific outfits reflecting the greater formality of another era and varying only in hemline length and other key stylistic indicators.

Country women have sometimes – and no doubt most unfairly – been criticized by urban smarties for being less than up-to-date in their idea of fashion, and any arbiter of taste who had strayed into this parade of clothes from a rural village without knowing its purpose might have had that opinion confirmed beyond her or his wildest imaginings – surely they’re not that old-fashioned! But of course this was a show with an historical and indeed serious intention: to put on display the best of sartorial design and workmanship of past decades and demonstrate how, if you’re fair-minded about it, what might look old-fashioned and even dowdy at first is really rather smart. Good design doesn’t date, though appreciation of it changes. And is it any less good if viewed through a faint odour of mothballs?
The provenance, as they say in curatorial circles, of many of the clothes in the parade was Dorothy Nicol's vintage costume collection at Lismore in south-western Victoria. The ambience of the Hotel Windsor where the parade was held could hardly be more different from the rambling old shop and dwelling called Green Gables where the Nicol collection is kept. Crowded into one of its back rooms are hundreds of old clothes, from polka-dot stockings of the 1970s to 1920s flapper dresses, along with shoes and fashion accessories. Dorothy has collected them from friends and op shops and deceased estates. Nor are her acquisitions confined to apparel. Six of the other rooms in the converted mid-1800s general store are crammed with antique furniture and antiques displays. Other spaces contain over 600 porcelain dolls and prams from the 1860s. Dorothy lives and works in the kitchen.

The seriousness of the show at the Windsor is that it publicises a hitherto solitary attempt to rescue good design in an ephemeral field and impermanent materials from the dustbin and the rag collector. There's only a limited market for recyclable clothes and once things are too out-of-date no one wants them except perhaps the costume department of an amateur theatrical company. What happens to the others? Into the bin, usually, perhaps to end up being picked to pieces and respun as new fabric in Italy or Asia. True, some clothes find their way into the costume collections of galleries and tertiary design departments; but these are limited in what they will take and often concentrate on haute couture. Dorothy's collection is intended to preserve not just examples of designer style, though as the Windsor audience saw she has those too, but the kind of respectable clothes that ordinary women wore. In that, she's rather a pioneer - and that's a good country tradition to uphold.

If you missed the parade during Fashion Week, you might be interested in a book on Dorothy's collection available from the fashion department at RMIT, Melbourne, illustrating 26 of her most distinctive outfits. Or you can visit her collection, which is open to the public daily except Mondays for a small fee. Green Gables is in Herriot Street, Lismore.

Story research by Wesley Rush.
RMIT TEXTILES STUDENTS AGAIN STAR IN SIX DECADES OF FASHION PARADES:

FROM FLAPPERS TO FLARES, 1920s to 1970s - Historic Fashion Parades

Craigs Royal Hotel, Ballarat, Sunday March, 18th. 2.00 p.m. & 6.00 p.m.
and
The Hotel Windsor, Melbourne, Tuesday March, 24th. 1.00 p.m.

Following their successful participation in 2000, Rmit Textiles students were the only choice for the Flappers to Flares organisers to assist them at their highly successful parades this year.

Twenty Diploma of Clothing Industry studies students enjoyed priceless fashion work experience when they participated in the preparation and performance of the parades of the Dorothy Nicol, Green Gables, Historic Fashion Collection.

The students were amazed at their chance to have hands on experience working with paraded, fully accessorised, genuine historical fashions. The experiences really consolidated the students' knowledge and skills that have been developing during their History of Fashion studies.

The event organisers were very impressed by the students’ enthusiasm and energy. The students loved being part of such unique events and they had the added thrill of seeing themselves featured in television news segments on the evening of Tuesday March 20th, as part of the Melbourne Fashion Festival and Seniors Week, 2001.

At each parade, audiences of several hundred, were captivated by the complete ambience and were transported through each historical era from Flappers 1920s, to Flares 1970s, by the fashions, music, entertaining commentary, refreshments and the empathetic, historical environments of Craigs Royal hotel and the Hotel Windsor.

Rmit Textiles Students and Graduates are widely appreciated for their skill and appreciation of work experience opportunities so, please contact the Fashion and Clothing Department if we can assist.

25 Dawson street Brunswick,
Telephone, (03) 99259111.
RMIT a key part of Flappers to Flares at the Windsor Hotel, 2001.
Flappers to Flairs
Fashion Event and Afternoon Tea
The Grand Ballroom
Tuesday March 20, 2001

Served to your table on a three tiered stand:

a selection of sandwiches

freshly baked scones, fruit and plain, served with homemade strawberry jam and clotted cream

brownies, blondies, our lamingtons, hazelnut buttercreams, lemon curd and fruit tartlets

freshly brewed tea or coffee
RMIT students work experience.
TUESDAY 20 MARCH (CONTINUED)

1.30 p.m.

Flappers to Flares: fashion from the South West of Victoria, 1920 – 1970
Windsor Hotel, Melbourne

Flappers to Flares is more than a fashion parade, it is a reflection of the magpie qualities and critical eye of Dorothy Nicol of *Green Gables* in Lismore in the South West of Victoria, who has gathered and cared for the garments over many years.

The collection, which covers six decades, is a chronicle of not only the fashion but the social lives of women in the South West over that period of time. Many of the garments were worn on high days and holidays. They range from leading fashion labels bought during trips to Melbourne to those made at home from Butterick, Vogue or Simplicity patterns. The collection features evening, day and casual wear with appropriate accessories, hair, make-up and musical accompaniment, relating to each era, by Cathy Cairns on piano.

The parade will be compered by TV and stage actress, Carolyn Bock and visiting London West End actress, Anita Wright. A comprehensive catalogue and reference book will be on sale giving a history of each garment, sewing details and a record of the event to which they were worn. This event is proudly sponsored by the Victorian Seniors Card Program.

Ticket price of $12.50 (inc. GST) includes a Windsor Grand Ballroom traditional afternoon tea.
Prepayment essential. Bookings commence 26 February. Tickets are strictly limited and can be purchased by sending a cheque/money order made payable to "DHS – Senior Citizens Week", and sent to ‘Senior Citizens Week Fashion Event’, GPO Box 4057, Melbourne 3001. Enquiries: 1800 136 762 (no phone bookings for this event).
CRAIG’S ROYAL HOTEL

“The Pride of Ballarat”
- Mark Twain

*Flappers to Flares in Ballarat, 2002.*
RMIT students key participants at Craig’s Hotel, Ballarat.
RMIT students at *Flappers to Flares*, Ballarat.
Craig’s Hotel, Ballarat, *Flappers to Flares.*
I just thought I would keep everyone up to date with various happenings.
You will be pleased to know we made a profit from the last two performances and
the school has now received a cheque from all of us.
We have been asked to do a couple more performances but the venues were not
suitable and the format difficult, so sadly the offers were declined.
We have been asked by the Lionesses in Lorne to do a performance at Erskine
House on the 13th November, Tuesday. Dorothy and I are going to Lorne in the
middle of July, to check out performance space, dressing rooms etc. As its close to
exam times I have said we will need dressers, and probably three or four size 8
models.
I gather the bus was anything but comfortable, so will make more enquiries as to
bus lines, prices etc.

Catalogues are still selling quite well, last few to Perth major library. This seems to
be a steady, albeit slow stream. Good publicity for Terang.

Sylvia is working to try and get funding and help, to help Dorothy turn Green Gables
into a resource centre for all textile students, both school and tertiary. This would
be excellent for Dorothy, but also would bring money into Lismore and a flow on to
the other towns around.

I haven't heard from Senior Citizens yet, thought I would leave it until early July.
What I need to know is, is everyone willing to do a few more performances?
What do you see went wrong, and how can we rectify it?

That of course is ignoring the total mixup with the tickets. Hopefully that will never
happen again.
As you can see, I am slowly becoming computer friendly but not yet literate.
THIS IS A CIRCULAR!!!

To all participants in Flappers to Flares,

Dates have just been finalised -

Tuesday, 20 March - Windsor Hotel
Friday & Saturday, 27 & 28 April - Seymour

Arrangements for 20 March
A small bus has been booked, will leave Terang probably about 7.00am. All cast and crew to travel by bus.

At the Windsor one of the convention rooms has been booked for a dressing room. We will have a walk through without costumes then change and be ready to start at 2.00pm. The hotel is supplying lunch for all of us. Should finish about 3.15 and bus will leave about 4.00pm and come straight back to Terang.

Seymour Federation Festivities
The agreement with Seymour is they will supply:
1) Venue
2) Band
3) Accommodation for all for Friday night
4) Dressing room and ironing facilities
5) Probably hairdressers
6) Food - most important!
7) Rehearsal time fairly late Friday night
8) Some - to be decided) models and clothes for local content.

Performance in a very large marquee Saturday afternoon - time to be advised. As soon as I have a full programme for the day and night I will let you know. There are bands, performances, stalls, marching etc during the day and at night an old time dance and in the marquee a disco. You will probably be able to leave 5ish if you wish.

I haven't budgeted for a bus for this trip. Perhaps we could use our own transport.

Dorothy and I will go up the weekend before and rehearse band, fit models and rewrite some of the commentary.

There is some discussion with Ballarat Council to do a Performance there at the end of Senior Citizens week. If it does eventuate probably Saturday 24 March. Again just a day trip. Would you prefer a bus or own cars?

We have been working with a pianist choosing music for each decade. Hope the audience will join in with singing some of the hits.

We will need a few rehearsals before Melbourne and perhaps one before Seymour. I thought we would use one of the halls in Terang and chalk out the floor plan of the Windsor hallroom. If you know anyone who could lend us wigs it would make changing so much quicker & easier.

For all performances we will have the use of RMIT students as dressers and probably a few as brides.
ANOTHER CIRCULAR

Wishing you a very happy and peaceful Christmas
Ready for an exciting March!

Dates and Venues have changed.

No longer to Seymour. Although we were part of their submission for Federation Funding — which they received, they now feel our quote was too expensive!!

BLIT:- We have been asked to launch Senior Citizens week in Ballarat at Craig’s Hotel.

ON: Sunday, 18 March

We have budgeted for a bus from Terang via Lismore at no cost to any of us and Craig’s will supply food for all of us. The performance will be in the afternoon. We will need to be there early enough for a short rehearsal.

Then to Melbourne by bus for

Tuesday, 20 March

for the Ballroom at the Windsor. I suggest Sunday 4th and 11th for rehearsal. Hope that suits everyone.

Don’t forget to find wigs!!!

These dates are now publicised.

A very happy Christmas and a big thank you from Dorothy and me.

Judie
Dear Sylvia,

I was waiting until we had a meeting so I could tell you exactly how much we had to give to Red Cross School. I’m still waiting for the meeting!! I know there is nearly 8,000 in the bank but don’t know all the expenses. The worst of course being the catalogue.

Apart from all that housekeeping I did want to thank you for all your help & support in the last almost 9 months. Your help & support has been invaluable, we couldn’t have had the event without your always help.

I do appreciate all the hard trouble you have taken especially as you have been so busy earlier, at work. We have received some lovely letters congratulating everyone & all the models were very appreciative of the help from your students. The people who billed you were delighted.

Again thank you so much.

Yours,

[Signature]
Dear Sylvia,

I have arranged tickets for 14 students who will be helping with the parade. Students to arrive about 10:30 and finish work about 9 PM. I'm arranging for Christine to be in charge of the kitchen so there will be food and drink for all participants.

Christine has just phoned and may not be able to come up as her Grandfather has just had open heart surgery and cannot be left alone. I've suggested that I would replace her until Friday night, but instead she can arrange for another family member to look after him for that Saturday. If you could suggest another student who is willing handed, cool and calm in case Christine can't come, that would be hit until Friday morning.

Enclosed a schedule on parade day on sheet 1.

Catalogues just arrived & I have handed them down to you through it with Judi. Only had a quick glance through your suggestions, they sound excellent. Following up getting a video done. Any changes you library orders some catalogues I can only advise you about. Also enclosed list of stores — have a look through what their packages include.
Yours sincerely,

On behalf of our members, we wish to express our appreciation for the information you have shared so willingly with us. We are grateful for the opportunity to see some of the resources in your collection. We look forward to the copy of "The Copy of" that you mentioned.

Thank you most sincerely!

Yours sincerely,

[Signature]
In the beginning.
Original concepts by Gillian Heal – consultant on the writing of *Six Decades of Fashion – From Flappers to Flares.*
A Lasting Image made of Cloth -

The Dorothy Nicol Historic Fashion Collection

Who is the girl in this photograph?

What can her dress tell us about history and culture?

The exploration of an historic dress and its story leads genealogy enthusiasts, fashion connoisseurs and culture detectives on an intriguing and enlightening journey.

Preserving, using and investing in vintage decorative arts have been brought into clear focus in recent times. It is our curiosity about fashion history stories, passion to find our identity, make sense of the past, and appreciate the present while being prepared to enjoy the future, that have been motivating forces.

Private owners of historic fashion like Dorothy Nicol, sustain cultural heritage by collecting fragile historic fashions and revealing their often hidden stories.

These fashion collectors increase valuable cultural resources by their involvement with identification, documentation, preservation, conservation and providing access to their collections.

Traditional methods for historic fashion collection organisation, plus the application of appropriate systems of electronic communication, open up the next frontier utilising the speed and ease of global information exchange.

The outcomes of the research project, "The Lasting Image Made of Cloth - The Dorothy Nicol Historic Fashion Collection" add to the body of information supporting private collectors of historic fashion who are seeking to unleash their collections and share their passions.

**Project Author:**

Sylvia Walsh - B Ed. Melb, Dip T T. Melb, Dip F D & P. RMIT.
Candidate: MA (Textile Design) Royal Melbourne Institute of Technology University (RMIT)
Teacher: Fashion and Design RMIT, Brunswick Campus, Melbourne, Australia.

For further information: sylvia.walsh@rmit.edu.au


Poster presented at Textile and Costume Symposium, New Zealand, 2006
Transcript

Station: ABC GIPPSLAND
Program: STATEWIDE DRIVE
Compere: KATHY BEDFORD
Date: 10/08/2006
Time: 03:26 PM
Summary ID: 300022987130

Item: DOROTHY NICHOL’S WESTERN DISTRICT CLOTHING COLLECTION INCLUDES OVER 2000 PIECES.

INTERVIEWEES: DOROTHY NICHOL, DRESS COLLECTOR; PROFESSOR SYLVIA WALSH, RMIT.

Demographics:

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<th>Female 16+</th>
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COMPERE: Now, our next story gives justification to all of those collectors out there who may have time to wonder why they started on their particular path.

Dorothy Nichol (*) in Lismore has possibly the largest walk-in wardrobe in the Western District. But as Paula Doran found out, Dorothy's collection is not just any old collection. It's actually been the subject of some serious academic studies. And the verdict, well, the experts say that the Lismore wardrobe, which includes over 2000 pieces, presents intriguing cultural insights into early-Western District life.

DOROTHY NICHOL: I started collecting evening gowns because I love ballroom dancing. And I went to the op shops and here's all these lovely old dresses and people throwing away their memories [laughs]. So I bought them and... to make porcelain dolls clothes, but I couldn't bring myself to cut them up. So it just started growing and growing and before too long I
had day dresses and all sorts, anything that was... that I could remember. A lot of the labels on the dresses were part of the reason I bought them, because they remind me of when I was young.

I had a museum as well, but it got too big so I let the museum go and here we are.

Along here, these are all evening gowns and it ranges from the late-'30s, early-'40s, up to 1990. And along here is the wedding dresses, which I've got about 25 wedding dresses. And they're ensembles that mother's have dyed, et cetera. We have some menswear. Menswear go there. And a whole lot of lingerie; it usually stands there but because we've been getting ready for this parade they had to get shifted.

The furs and the overcoats they go down there. Skirts and slacks down in that corner. The better end of the dresses are in that corner, but it's all going to be rearranged after this parade, because I just need to organised.

One day in the mail this parcel arrived from a lady who used to be over in Purrumbete and in the big, old homestead, and it was lovely in her place. But now she's in a smaller home and got other interests and thought it might fit in well here. Well, it's just amazing, isn't it. We think it's about 1915. It's made of wool.
REPORTER: It looks like an evening coat to me, and it's got some very, very large pointy lapel-type collars.

DOROTHY NICHOL: It's a [inaudible] collar, yes, and the four buttons and the interesting way they're placed on... and the curved skirt at the bottom. And the way the sleeves are set in.

REPORTER: It's got a really, a jazzy sort of flapper feel, and you've got the lapels over the coat hanger as well.

DOROTHY NICHOL: They suit it, don't they?

REPORTER: They do. I can imagine someone being in that... one of the early forwards going to...

DOROTHY NICHOL: Yes...

REPORTER: ... a ball with that coat on.

DOROTHY NICHOL: You can, yes, that's true.

And then there's... my son got me this, it's getting really fragile, but we got this at an auction are Firbanks (*) in Melbourne, Firbank girl school. Isn't it lovely? Crepe-de-chine and lace, silk lace, from the 1920s.

This one here's a flapper's... beaded.
REPORTER: It feels so ironic to be in a Masonic Lodge with all these beautiful dresses.

DOROTHY NICHOL: I call it going from secret men's business to secret women's business.

[Laughter]

REPORTER: So impressive is Dorothy's collection in Lismore that RMIT Professor Sylvia Walsh has focused her masters' project on it. She says the exploration of historic dresses and stories leads genealogical enthusiasts to their path.

SYLVIA WALSH: It all started to come to reality to me when the pho... original photographs were taken for the first catalogue and I saw how beautiful they were, both in their staging and in the content of the garment. And when I finally visited Dorothy in Lismore I was blown away by her collection and saw that there was a huge potential there. And...

REPORTER: Just... can I interrupt.

SYLVIA WALSH: Yes.

REPORTER: Sylvia, why is the collection so significant?

SYLVIA WALSH: It's significant in as much as garments and collections of textiles and this kind of memorabilia, like paper too, is not very durable. And people tend
to collect the highly prized and highly significant items in the mainline collecting philosophy, but it's the cultural connection and the story on the local region that don't always get amounts of funding and resources behind them. And in fact, are quite often like Dorothy's given and known to herself and a small group of people who might be interested in historical society of the region, but not available for access perhaps to other people who interested in genealogy or in fashion history.

And Dorothy's is just one of many, many collections around regional Australia and the world, perhaps, that families like Dorothy have had things that are too good to throw away or too significant to throw away and they pass them on through the family. And starting a collection, one thing leads to another and Dorothy has become a de facto custodian for this part of the history of her region.

REPORTER: Why is it so important to have these custodians?

SYLVIA WALSH: Well, otherwise the stories of the items, I mean, the characteristics of the aesthetics of the item is still interesting and people can find that out by normal methods of research. They can look at hard copies of history and find out when this garment was and make up a story about its characteristics and its aesthetics, but the story of the people, the personalities, the lifestyle, who wore it and who wore it when, tends to be as attractive as the fact that it's made of 100 per cent silk and it's some particular designer garment. The stories tend to
captivate people, and I know from the fashion parades the audience are usually aghast when they recognise garments from their own... that represent significant times in their own life.

You know, garments, we all wear them, we all like clothes, we're all interested in them. And we're all interested in family history and the cultural connection that is more a verbal history rather than something durable and written down. The verbal history that your grandma might take to her grave, it seems sad to lose that. And there's been some pressure in society to rush and forget about sitting down and talking round the kitchen table and looking at family photos until someone inherits them, and they have to start from scratch because they don't know, they haven't got any elder family members who actually have the real memories.

What a beautiful yarn. RMIT curator of fashion, Sylvia Walsh, and collector Dorothy Nichol, speaking to Paula Doran there.

And Dorothy is holding a fashion parade in Derrinallum, if you'd like to see some of those fabulous items. A great opportunity. It's on at the Derrinallum Mechanics Hall tomorrow at 1.30pm if you're listening in the west of the state.
* * END * *

TRANSCRIPT PRODUCED BY MEDIA MONITORS

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PRESS RELEASE:

**Local Fashion Collection Takes Next Step**

Lismore historic fashion collector, Dorothy Nicol saw her collection take a major step in preservation for future generations when RMIT University masters degree researcher, Sylvia Walsh presented her with a comprehensively catalogued record of her vintage garments.

During the recent visit, Sylvia Walsh also presented boxes of archive standard packaged garments from Dorothy’s collection. Subject to future funding, it is Dorothy’s intent to progressively catalogue and store her collection to these exacting standards.

Preservation is vital in order that future generations can see how their parents, grandparents and great-grandparents dressed from pioneer times onward.

The Dorothy Nicol Historic Fashion Collection is the current subject of serious academic study and presents intriguing insights into early Western District Life.

Attached is a poster about Dorothy’s collection that was displayed at a recent New Zealand Costume symposium. It tells of the sort of interesting story that is often behind particular vintage garments.

Also attached are photographs of Sylvia Walsh making the presentations to Dorothy.

For further details or photographic arrangements please contact –

Dorothy Nicol:

or Sylvia Walsh:(03) (B) (AH)
Catalogued garments returned to Dorothy Nicol by Sylvia Walsh, July 2006.