Curating the Toile

A study of fashion curatorial practice in the fine art museum

This thesis is submitted in fulfillment of the requirements for the degree of Master of Arts by Research

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Declaration

I certify that except where due acknowledgement has been made, the work is that of the author alone; the work has not been submitted previously, in whole or in part, to qualify for any other academic award; the content of the thesis is the result of work which has been carried out since the official commencement date of the approved research program; any editorial work, paid or unpaid, carried out by a third party is acknowledged; and, ethics procedures and guidelines have been followed.

Paola Di Trocchio
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Summary

This research reflects upon curatorial practice in the fine art museum through the fashion exhibition *Remaking Fashion*. By curating the toile, a garment prototype, this research considers curatorial practice, which includes the selection and arrangement of objects to create meaning in exhibition. The exhibition *Remaking Fashion* provided the mode to convey research, meanings and interpretations of the toile.

The toile is usually a remnant from the fashion design process. It is typically made of calico and used to test or develop design, fit or garment proportions and enables the designer to make judgments about design. More recently, its distinctive characteristics, such as its calico fabric, loosely basted threads or unfinished edges have been translated into features of contemporary fashion which reference the process of making in fashion design.

My intention was to convey various narratives around the toile. These narratives were informed by the exhibition checklist which included works selected to reflect the toile’s role in design process. The narratives were also informed by my role as curator at the National Gallery of Victoria (NGV).1 Through a series of narratives reflective of the exhibition, this research traces ten interpretations of the toile in regards to design process, fashion curatorship and the museum environment which have been presented through groupings with other NGV collection items and select loans.

*Remaking Fashion* was fore grounded by new curatorial practices. These include Judith Clark’s recent curatorial projects which break with traditional practices of experiencing fashion in an exhibition by using text, image and objects in considered juxtapositions. In order to curate the toile, my research questioned the fashion items displayed in fine art museums to address the gap of representation of design process. Through reflection upon the *Remaking Fashion* exhibition, I considered the role of the curator as narrator and addressed the potential of the fashion exhibition to convey knowledge and experience.

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1 I was appointed Assistant Curator, International Fashion and Textiles at the National Gallery of Victoria (NGV) in 2003. In this role I have curated and co-curated numerous fashion and textiles exhibitions.
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Please note: all images are courtesy of NGV unless otherwise stated
Introduction
1. Inside wardrobe of toiles in NGV storage
This Masters thesis is structured around ten narratives. It began with a discovery of toiles, or garment prototypes, within a wardrobe in the International Fashion and Textiles collection at the National Gallery of Victoria (NGV). The toiles were made in lawn and calico fabric and attracted my attention because of their colour, silhouettes, repetitive quality and quirkiness. This contrasted with the bulk of the collection which consisted of individual garments from various decades made of luxurious fabrics that represented pivotal moments of excellence or transition in fashion. Instead, the toiles were brightly coloured and hung together closely in the wardrobe ranging in colour from blue, purple, pink, green, yellow to cream.

Many of the toiles featured striking silhouettes aligned to styles of the 1950s with cinched waists, full skirts and structured undergarments, while others from the early 1960s had cropped jackets and asymmetrical collars. Some included unusual details such as hip padding on one side but not the other, a dress with two fronts or a belt that threaded through the dress and disappeared under the fabric to grip the body. In block colours, their forms were prominent and showed sophisticated construction techniques, yet the vibrant and inexpensive fabrics seemed incongruous with their designs. Some of the textile surfaces were pebbly and uneven, and their dyes were unstable and appeared in blotches where blue had turned to green.
The experience of the toiles immediately invited a number of questions about collecting fashion in museums concerned with curatorial selection, exhibition display, design process and object experience which began to challenge my assumptions about museum practices. My previous knowledge of the toile had largely been through images in designers’ monographs, therefore I expected to see them in a designer’s studio, partially made and wrapped around dressmaker’s dummies rather than preserved in a museum collection. In these images, toiles were typically made in cream coloured calico, rather than vivid colours. They also had raw edges and were covered in ink or thread markings to indicate grain and guide stitch lines. Instead, these toiles featured turned edges which likened them to garments. Some were finished with zips and fastenings, others were fitted with corseted undergarments. They appeared ready to be worn, save for their rough fabrics and as part of a museum collection, they triggered the possibility of further investigation. These conflicting assumptions and discoveries guided my initial research.
3. Pierre Cardin *Toile for Dress* 1960 winter
The toiles encouraged further investigation. Each toile had a designer label affixed inside as well as paper swing tags. These labels summoned questions in regards to authenticity and authorship. The majority of the affixed labels were credited to designer Pierre Cardin and paper swing tags were partially printed and then completed with model numbers inscribed in pen that read, for example, ‘This Style is an ADAPTATION of our EXCLUSIVE IMPORTED MODEL M313 from 1090 E. LUCAS and company propriety limited Ballarat and Melbourne.’ I sought to decipher this cryptic information attached to the toiles.

This information made me more curious about these toiles and their role in the process of design. In addition I queried, who was Lucas? I began by researching the context for the toiles at the company Lucas by locating documents related to the acquisition of the works and resources in the NGV library.

Lucas began as a modest manufacturer. Its commemorative company biography, The Golden Thread: The Story of a Fashion House E. Lucas and Co Pty, Ltd.1888–1963 celebrated Lucas’ progressive rise from humble beginnings through commercial developments and an idolising tone of its hardworking founder Eleanor Lucas. Eleanor Lucas had been widowed in regional Ballarat with four children at thirty years of age. Her husband’s employer and a town and city mission established a fund for her, which she used to help purchase a cottage and a sewing machine from which she began her business seeking orders for “whitework” from the local drapers. Eleanor Lucas remarried in 1886, but by 1888 she was widowed again and restarted her business. Her company Lucas was founded through a steady process of trial and error and progressive growth.

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3 Lucas was a garment manufacturer from 1880-1968. Throughout this time the company was referred to as Lucas, Lucas & Co, E. Lucas & Co, Lucas and Company and The House of Lucas. For clarity I have simply used ‘Lucas’ throughout this thesis to refer to the company.
The business progressively expanded and remained a family business with Eleanor Lucas’ first son, Edward Hargreaves Price, joining his mother’s business full time in 1898. Price’s three sons eventually succeeded him, followed by two of their sons (White, 1963).

Lucas maintained a number of objectives, including the development of production and manufacturing technology. It specialised in knitwear and underwear, yet also designed a small number of high fashion garments (White, 1963). From 1934 Lucas representatives began regular trips to Europe and America ‘to pick up ideas and to buy model garments, fabrics and accessories’ (White, 1963, p.30) in order to support its high fashion range. From 1949 Lucas purchased designs from French fashion houses such as Christian Dior and Jacques Fath and in 1959 Lucas established ‘close tie-ups4 … with Pierre Cardin’ (White, 1963, p.53). Garments ‘cut from the original toiles’ (White, 1963, p.57) were marketed by Lucas as Pierre Cardin garments. It was those toiles that were in the NGV collection.

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4 Along with Lucas’ tie-up with Pierre Cardin, Lucas also established a tie-up with Vanity Fair Mills of the U.S.A. A tie-up is a business arrangement which enables the purchase of design for an ongoing period of time. The term tie-up is defined as a social or business relationship and indicated a close relationship between Lucas and Pierre Cardin. A tie-up is not a licensing agreement, as a licensing agreement includes the payment of royalties to the original designer and regulated quality control on their behalf. Neither condition was practiced between Lucas and Pierre Cardin. Quality control was not regulated and designs were purchased outright. Designs were made in small quantities, perhaps only three or four garments from each model, sewn completely by one designer in the Lucas studio in Flinders Lane. Lucas also purchased a pattern, a toile and a finished garment of each design.
In the submission for acquisition presented to NGV trustees, curator Rowena Clark wrote that the collection of French toiles had been purchased by Lucas from Parisian couture houses, including Pierre Cardin, for adaptation for the Australian market. Lucas' selections were based on wearability and fashionableness (Clark, 1980). Initially, I began a sociological study of the toile, before expanding my research to explore different associations facilitated through exhibition mode. The methodology of interviews, archive research and collection of media representations of selected garments was adopted to drive this research. This approach would allow a study about the curation of fashion facilitated through study of the toile and begin to reflect upon practices of curatorial selection and display of fashion and the experience of an object in the museum.

Curators are primarily custodians of museum collections. The term curator comes from the Latin *cura* meaning care or concern. This role includes the protection, care and development of the collection, as well as its research and interpretation, which can be presented through exhibition. Therefore, an exhibition can communicate research, ideas and experiences through the selection and display of objects. Curating the toile activated a means to test diverse interpretations of objects through consideration of various pairings and groupings of works. How could the toiles be curated at the NGV to reflect design process or perhaps elicit further meaning?

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5 It is common for curators to regularly curate exhibitions; however, not all curators are always involved in exhibition display. Some are primarily focussed on collection management or research through text-based publications.
4. 5. & 6. Pierre Cardin Toiles 1960s
7. Pierre Cardin *Toile for Dress* 1960 winter showing evidence of internal corsetry
Different approaches have emerged around the interpretation of fashion objects. In Anthea Jarvis' ‘Letter from the Editor’ in *Fashion Theory: The Journal of Dress, Body and Culture* (1998) she notes a debate at the July 1997 conference held at the Gallery of Costume at Platt Hall, Manchester, England, where object-based study, carried out by museum curators and makers of reproduction dress, was placed in opposition to university studies of dress and fashion, usually based on written sources, images and statistics. Lou Taylor (1998) goes so far as to call this the ‘Great Divide’ in the paper she submitted following the conference, while concluding that best curatorial practice is to combine aspects of both models of study. Ten years later, Christopher Breward (2008) identified the positive benefits of collaboration between the two professional fields.

These debates raised questions over the changing role of the curator in fashion. While once the curator was largely seen as cataloguer, carer and keeper of objects, more recently greater emphasis is placed on marketable, accessible temporary exhibitions, so that the curator employs many more research frameworks in order to present and interpret museum items in exhibition. Paul O’Neill (2007) locates this profound change in the activities of the curator in the 1990s, where curatorial criticism moved beyond ‘discussion about artists and the object of art to include the subject of curating and the role played by the curator of exhibitions’ (2007, p.13). He identified a shift from a focus on objects, to include consideration of the interpretation of the objects as well. Peter Vergo references this change in his book *New Museology* (1989) which considers the act of collecting, the criteria, values and judgment of the museum, the context or culture from which artworks came and exhibition display as a means of placing a certain construction upon history (1989, p.2-3). This is placed in contrast to a widespread dissatisfaction with ‘old’ museology (2007, p.3) which covers subjects such as ‘museum administration, conservation techniques, registration methods, or corporate sponsorship’ (2007, p.4). Amongst other debates, Vergo’s new museology acknowledges the museum and exhibition as a construct, and the role of the curator in forming those interpretations. This study reflects new museology as it considers not only the subject of the toile, but also the selection, interpretation and construction of the exhibition content which is largely driven by the exhibition checklist.
In ‘Show Me’, David Hansen (2010, p.13) credits the curator’s checklist as the defining document. The checklist represents their selection based on expertise, to form a curatorial concept, developed and refined. It should demonstrate ‘sound inductive reasoning… close and continuing familiarity with works in a collection, a region, a period or an oeuvre’ (Hansen, 2010, p.13). For Hanson, the checklist represents the curator’s argument and their ability to form and communicate that argument through objects with expertise in the subject area. In this thesis, the checklist\(^6\) formed the premise to the study and guided the ten narratives upon which it is based in order to reflect on the toile. Hansen provides a definition of the role of the curator as exhibition curator and communicator of a thesis or argument.

\(^6\) See appendices for the *Remaking Fashion* exhibition checklist.
Underlying any temporary exhibitions is the critical debate concerning aesthetic versus didactic approaches. How much information should be supplied in written form, how much should the visitor be allowed to submit their own interpretation and reading of the exhibition presented to them? Judith Clark probes the role of the written word in exhibition when she (2005, para.34) writes ‘Captions – Instead of fixing the discipline, they can open it up’. How these are presented can vary. Sometimes captions are included in the exhibition space itself, other times they are presented in booklets the viewer can carry with them as they progress through the exhibition. Other times very little written text is included at all. Along with the selection of objects, the curator makes choices as to how the objects will be presented in order to communicate their thesis. How will the narratives, experience and knowledge of the objects be conveyed to the audience? Will they include text in the exhibition? Critical to the development of Remaking Fashion was the establishment of an argument through the selection of items, represented by the checklist, as well as the presentation of those items in exhibition in the gallery space. Extended captions were also included in order to direct the visitor’s attention to particular details, though audiences will of course add their own experiences to any exhibition display.

In the exhibition, the challenge was to consider how design process could be represented in a fine arts museum. The toile is an object from the fashion design process, conveying various meanings associated with the development and resolution of a design idea. It can be used to test or to develop design, fit or garment proportions in artisanal and haute couture practices. For example, the toile may be used to realise a sketch, to initiate design, to test fit or as a part of a sampling process in order to prepare the garment for production. It can also be used to export design to aid reproduction.
Fashion has been represented by the fine arts museum prominently since the 1970s (Healy, 1993). However, numerous dialogues can be missing from the museum fashion exhibition, such as the living body, motion and design process. I attempted to respond to these absences in a small way. Fashion relies on the body, yet it is always absent from the fashion exhibition. There are ways that it is simulated, such as the display of garments on a mannequin or film footage of a living body. In Remaking Fashion multimedia footage featured a live model with designers moving around her to form garments on her body. In display, the body was simulated by the mannequin. In the design process, the dressmaker’s dummy is more likely to be used when the body is absent. The dressmaker’s dummy is typically formed from calico or hessian to mimic a female torso, is without limbs and mounted on a stand. In Remaking Fashion, the use of the dressmaker’s dummy intended to align the exhibition visually with the design process by reflecting its tools. Where garments couldn’t be presented on dressmaker’s dummies, either because of fit or availability, mannequins were presented without limbs in order to reference the dressmaker’s dummy. The challenge was to represent design process in the largely static fashion exhibition by curating pairings and groupings to convey design process.

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7 Robyn Healy’s exhibition Noble Rot: An Alternative View of Fashion and corresponding PhD, Healy, R. 2009, ‘Striptease: an investigation of curatorial practices for fashion in the museum’, PhD, RMIT University, reflected on some of the absences in curatorial display, such as wear and wearing.

8 By contrast, the mannequin usually features arms, legs and head in order to replicate the full body.

9 In curating Remaking Fashion I worked with exhibition designers Diana Dzelalija and John Eccles. Exhibition designers assist in creating the experience of the exhibition. For this reason, Dzelalija and Eccles also installed beams of wood to mimic the internal structure of walls in the exhibition environment to reference design process. However, this thesis does not dwell heavily on the exhibition design as the curatorial content and selection remains the focus of this study.
9. Pierre Cardin *Toile for Dress* 1960 showing finish and attached fabric swatch
In representing design process I sought to maintain a balance between the protocols of the art museum and those of design process. The protocols of the art museum can relate to collection display, such as garment display on mannequins, accompanying labels and didactics, lighting or exhibition design. The international fashion and textiles gallery where the exhibition occurred is also a fixed space with ten permanent showcases and two entrances. I did not seek to interrogate or test museum display but to work within the established conventions to explore the possibility for the representation of design process in the existing infrastructure of the museum.

In the fine art museum, objects are typically separated and isolated in space for contemplation and analysis, while design involves a multi-stage process of trial and error advanced to realise a garment. In order to represent this in the museum, Remaking Fashion represented design process through combinations of toiles, as well as toiles in combination with other works in the fashion and textiles collection. Some of these other collection items included garments by contemporary designers who incorporated the look or experience of design process in their finished garments.

10 The finished garment is regarded as the garment presented by a designer in a seasonal collection and made available for sale to the consumer.
The exhibition title *Remaking Fashion*, refers specifically to design process and the way that fashion is remade through multiple stages. It does not refer to the cyclical changes in fashion which occur every six months through seasons of autumn-winter and spring-summer. It addresses the process of making, which can include the exchange of one material for another in order to progress garment design. For example, the toile is typically made of calico, which can be exchanged, or remade, with other fabrics to evolve design. At times, that process itself becomes inspiration for garment construction. *Remaking Fashion* dwells on the progressive stages of design that incorporate the toile. It sought to locate the points in design process at which the toile was used and to elaborate on its role in those stages.

By experimenting with fashion collection display and the display of design process in museum exhibition, I contributed and expanded a dialogue already begun by other curators through various exhibitions around the world. Some of these exhibitions included ModeMuseum = The Fashion Museum: Backstage, House Mix and Spectres: When Fashion Turns Back, which probed fashion collection display in exhibitions, as well as Madeline Vionnet: Fashion Purist, Patronen = Patterns and The Golden Age of Couture: Paris and London 1947–57 which included the toile in the context of design process. However, few exhibitions had singled out the toile.

Museum practice allows a particular type of presentation and discovery. For example, the museum environment facilitates the pairing or grouping of objects from across centuries, cultures and places that are not easily forged in other environments. The curator creates these groupings to formulate narratives which convey new meanings. Through this research and through *Remaking Fashion*, I discovered the potential to orchestrate numerous narratives in the exhibition environment that created new interpretation and meaning.
In curating the exhibition, I created “dialogues” between selected toiles and other fashion and textiles collection items. Through these pairings or groupings ten narratives evolved which revealed multiple readings of the toile. In this way I began to reflect upon curatorial practice and the role of the curator.

Each narrative reveals a reading of the toile. The physical characteristics of the selected toiles guide each narrative form. Pairings or groupings were formed from shared characteristics between the toiles and works in the collection. For this reason, description is used throughout this thesis to highlight the visual similarities between works.

Description is a curator’s tool, traditionally used to describe the details of a garment in order to identify the item and align it with a historical period. Valerie Steele (1998) emphasises description as an important process in reading an object and ‘extracting information about culture from mute clothing’ (Steele, 1998, p.329). In the exhibition catalogue, *Hatches, Matches and Dispatches*, Rowena Clark (1987) describes garments in a distant mechanical voice typically used in cataloguing, a museum convention to record the details of an object. For example Clark (1987, p.57) writes:

> The shape of the bodice is emphasised\(^{11}\) by pleated bands from the shoulder-line with long pointed angles to the low pinched-in waistline edged with double rouleaux. The rouleaux-edged shoulders droop and the narrow sleeves widen into a small bell-shape, trimmed with self-fabric, ruched and fringed. The skirt is flat-pleated, with organ pleating at the back, and is fastened with hooks…

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\(^{11}\) This quote was amended to UK spelling in order to maintain consistency throughout this thesis.
Her meticulous tone perhaps counters the evocative appeal of the garments in a list of finishes and construction details. In this thesis, description is used to convey the mystery, excitement and beauty of the garments and to chart curatorial selections and actions. I used description to activate research and record visual characteristics, which led to decisions about particular pairings or groupings. In this thesis, description is used to inform and record the research process and outcomes of curating the narratives of Remaking Fashion.

The word narrative describes a story of events, experiences or the like, whether true or fictitious. In the role of curator, I became author of the narratives presented in Remaking Fashion. In this context, narratives were formed from my experience and research of the toile using the literary tool of description to explain the ten individually constructed narratives. Judith Clark, whose practice underlies this research, also uses literary analogies in her exhibition making. In Spectres: When Fashion Turns Back she reordered objects in the museum to create new meaning in the way a writer reorders words in a sentence to create novel impressions. By reading the sequences of objects like words, new meaning was created.
This thesis progresses through ten narratives to reveal various readings of the toile. The first narrative proposes the toile as a material sketch, a designer’s initial recording of their idea in cloth from the artisanal design process. Narratives two to eight focus on the role of the toile in industry and its function of transporting design from Paris to offshore countries. The ninth narrative considers the role of the toile as a physical foundation to the garment, to its structure and design, and was grouped with selected undergarments and garments to provide this reading. Lastly, the tenth narrative shows how the found item can perform the function of a toile to initiate design in contemporary fashion.

The toiles guided my initial curiosity and challenged my assumptions about curatorial practice and collecting in the museum. In particular, I sought to find ways to exhibit the toile. In order to do so, I considered the role of the curator within the conventions of the fine art museum and reflected upon the display environment. My intention was to find an appropriate model for display that expressed multiple readings. These included presenting various uses in the fashion design process, as well as capturing my initial discovery of the toiles in the museum storage area, which activated my curiosity about their place in the museum.
Review of Fashion Curatorial Practice

Craig Douglas (2010, p.142) wrote ‘In the emerging twenty-first century, exhibitions have become the medium through which most art becomes known.’ Contemporary audiences’ quick attention spans and insatiable desire for novel content afford the ephemeral exhibition experiences particular precedence in the dissemination of knowledge and debate. Fashion exhibitions, in particular, have become particularly pertinent. In recent decades the fashion exhibition has increased in frequency and strengthened in significance, following greater interest and scholarship in the field, as what we wear is now consistently recognised as reflective of social, economic, historical and artistic concerns. The duration of the fashion exhibition must always be limited\(^\text{12}\) which ensures a constant energetic and dynamic reinvention, as well as the ability to readily incorporate contemporary scholarship. These conditions inform this thesis, which reflects upon fashion curatorial practice and the temporary fashion exhibition.

Probing the role of the fashion curator, this thesis considers how fashion has been presented by identifying various recurring curatorial models. This review summarises the field by considering different types of fashion exhibitions that have been presented at the NGV. Modelled on the collection and display practices of influential international institutions such as the Victoria and Albert Museum (V&A) in London and The Metropolitan Museum of Art in New York, the NGV’s largely traditional practices are reflective of dominant international museum trends. Considering the curatorial models that have been used to display fashion at the NGV provides an overview of major museum trends for the display of fashion throughout the world. Through contemplating different curatorial models, this review considers the potential for the display of the toiles in the Lucas archive.

\(^{12}\) Fashion is generally textile-based and therefore light sensitive. This means that works are constantly rotated and require long periods of rest in dark, controlled storage areas in between exhibitions.
Until recently, limited theoretical texts have been written on the history of collecting and displaying dress. Some of the texts that have been written include Lou Taylor’s *The Study of Dress History* (2002) and *Establishing Dress History* (2004), as well as Valerie Cumming’s *Understanding Fashion History* (2004) which provide a general survey of the field from the seventeenth century to the present day and locate the museum as central to the study of dress history. These texts have assessed predominantly European and American collections, with Douglas (2010) providing a review of the display of fashion in Australia through the major institutions the NGV, the National Gallery of Australia and the Powerhouse Museum. Conferences have been dedicated to the discussion of museum practice, curatorial practice and the representation of fashion in museums,\(^{13}\) and several issues of *Fashion Theory* have also been dedicated to the discussion.\(^{14}\)

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\(^{13}\) For example, the conference *Dress in History* was held in 1997 at Manchester Metropolitan University in July 1997 to celebrate the 50th anniversary of the opening of the Gallery of English Costume at Platt Hall in Manchester.

\(^{14}\) *Fashion Theory*, vol. 2, no. 4 in 1998 was dedicated to fashion curating. In 2008 vol. 12, no. 1 and no. 2 were also dedicated to curating, with no. 1 subtitled Exhibitionism and no. 2 subtitled Fashion Curation.


12. Janet Arnold *Patterns of Fashion 1: Englishwomen’s dress and their construction* 1977
CURATORIAL MODELS

CHRONOLOGY: The Changes in Fashion Silhouettes over Time

Traditionally the study of dress history has included the recording of details and features in clothes through illustration and description. Phillis and C. W. Cunnington have recorded fashion history in this way through numerous volumes. Together they have published five handbooks on British dress history from the Middle Ages through to the 1950s, as well as additional publications including *History of Underclothes* and *Dictionary of English Costume 900-1900*. Janet Arnold is also a reputable traditional dress historian who has documented the features and changes of dress in her own illustrations and description through four volumes. These illustrations have also been accompanied by historical patterns which are used as a rich resource in museums and theatre throughout the world in order to interpret or recreate historical garments.

One of the principal means of interpreting garments has been in relation to its changes over time, typically in relation to silhouette, construction and decorative details. This reading has been practiced by the scholars above, and comes out of the encyclopedic tradition of collecting in the museum. In light of this, fashion has been represented chronologically in museums such as the V&A and the NGV.

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15 These include *Handbook of English Costume in the 16th Century*, *Handbook of English Costume in the 17th Century*, *Handbook of English Costume in the 18th Century*, *Handbook of English Costume in the 19th Century* and *Handbook of English Costume in the 20th Century 1900–1950*. Some of these were written together with other authors.

16 *Costume Colloquium I: A tribute to Janet Arnold* took place in Florence November 6-9, 2008 in honour of her research and contribution to the field.

17 Janet Arnold’s publications include *Patterns of Fashion 1: Englishwomen’s dress and their construction c.1660–1860*, *Patterns of Fashion 2: Englishwomen’s dress and their construction 1860–1950*, *Patterns of Fashion 3: Englishwomen’s dress and their construction 1560–1620* and *Patterns of Fashion 4: The cut and construction of linen shirts, smocks, neckwear, headwear and accessories for men and women c. 1540–1660*. 
13. The Costume Corridor, National Gallery of Victoria, Melbourne c.1968
The Costume Corridor

In 1968, Marion Fletcher was appointed Assistant Curator of Costume and Textiles and the St. Kilda Road premises of the NGV opened. Since that time, fashion and textiles have been actively displayed within the NGV. Garments were displayed in individual cases in a corridor along the Great Hall and remained a feature of the corridor until 1990 (R. Clark 2009, pers. comm., 23 January). The NGV’s holdings were modest and followed a model of chronological display also practiced at the V&A. Taylor (2004, p.120) writes that ‘By June 1962 [the V&A’s] Costume Court had reopened with a display of 120 examples of European fashions from 1570 to 1947.’ Alexandra Palmer (2008, p.36) argues that the V&A’s iconic costume court stood as an international model for showing the history of dress within a museum, writing ‘Traditionally, historical collections have been displayed as a chronological history of style with an emphasis on changing silhouette. Long-term museum exhibitions draw upon the existing permanent collection and usually take years of planning and research…’ (Palmer, 2008, p.35).

At the NGV, twelve cases contained costumes from the eighteenth century to 1900 in a chronological survey of clothing styles over the two centuries. Each case was complemented with small pieces of furniture, ornaments, and/or prints and paintings from the collection in order to contextualise the garment within the collection and within the era. Garments were exchanged periodically by Fletcher with other examples from a similar era. In 1974, curator Rowena Clark changed the background colours and interiors, retaining the static structure that had been created by Fletcher. The corridor’s linear structure reflected this linear chronology. The rigid architecture posed little scope for amendment to this model of display.

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18 Textiles were first acquired by the NGV in 1895 and consisted of a group of Indian block-printed textiles. In 1948 the first major group of fashion-related clothing came into the collection with the presentation of a collection of nineteenth-century garments (Healy, 2003).
19 The NGV’s fashion and textiles collection has approximately 8,000 items while the V&A’s collection has approximately one million. These proportional differences would have been reflected in the 1960s.
20 There was a move away from this practice in the 1990s in many major museums, however Harold Koda and Andrew Bolton’s Dangerous Liaisons: Fashion and Furniture in the eighteenth century at the Metropolitan Museum of Art realigned clothing and furniture in a fantastical, fantasised display of the eighteenth century.
This chronological survey remained the dominant display of costume at the NGV until 1990, when the costume corridor was closed. Alongside this permanent display of fashion in the decorative arts corridor, exhibitions of fashion and textiles occurred almost yearly from 1976, such as Textiles of Indonesia and The Hats of a Lifetime: by Thomas Harrison of Melbourne, however the primary means by which fashion was experienced in the gallery was through the secluded costume corridor. As a passageway, it facilitated one’s movements from one location to the next, rather than a strict destination. It was infrequently used and somewhat difficult to find, positioning fashion as easily missed or pushed to the side, rather than of central importance.
*Fabulous Fashion 1907–67*

In 1981 *Fabulous Fashion 1907–67* also adopted a chronological model. It was the first major touring fashion exhibition in Australia, and was exhibited at both the NGV and the Art Gallery of New South Wales. It featured garments drawn predominantly from The Costume Institute at the Metropolitan Museum of Art’s collection as well as selected works from the NGV collection. While covering a shorter length of time than the costume corridor, this exhibition still featured hallmarks of the traditional chronological exhibition and ‘employed well-established museological techniques borrowed from theatre and store displays’ (Palmer, 2008, p.36). For example ‘it used mannequins, wigs, and reproduction shoes to complete ensembles and balance silhouettes’ (Palmer, 2008, p.35).

Georges’ department store window dresser, Laurie Carew, had been invited to assist with the styling of the mannequins in order to add drama to the display (2007, pers. comm., 31 May). The exhibition was highly animated, exaggerated with the use of mannequins in overstated postures. This followed the practice Diana Vreeland established as Special Consultant at the Costume Institute at the Metropolitan Museum of Art from 1972 to her death in 1989. From 1972, Vreeland had had a major impact on the way that fashion was exhibited in the museum (Palmer, 2008). Through the period, she used theatrics to engage audiences and invigorate fashion in the museum. She gained a reputation for dynamic exhibitions that favoured drama and effect over historical accuracy. Working alongside her at the Costume Institute, Stella Blum employed similar techniques as curator of *Fabulous Fashion*.

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21 This exhibition was also the first fashion blockbuster in Australia. A blockbuster is typically a package exhibition from an external institution or curator comprising predominantly loan works on a popular theme which aims to attract large visitor numbers.

22 This quote was amended to UK spelling in order to maintain consistency throughout this thesis.
**Worth to Dior**

In 1993, the exhibition *Worth to Dior* presented a chronological survey of twentieth-century fashion. It was the first extensive exhibition of twentieth-century fashion to focus on the NGV’s fashion collection\(^{23}\) surveying the period from 1858 to 1958. Like *Fabulous Fashion*, it displayed a survey of fashion history through examples of leading designers of the period, including significant changes to silhouette. It also traced designers’ diverse ‘ideas about shape, colour, structure and philosophies of fashion’ (Healy, 1993, p.10). However unlike *Fabulous Fashion*, it focused specifically on the NGV collection, acknowledging its significance for the very first time, and included works from the paintings and sculpture collections to further contextualise the works. The exhibition moved the display of fashion from a hidden corridor into a temporary exhibition gallery, allowing fashion to be seen prominently and in the round, centering it as a destination as well as raising the profile of fashion within the institution. Physically repositioning fashion repositioned its status. The exhibition catalogue traced the development of the collection, significant highlights and acknowledged its role nationally in the development of costume collections (Healy, 1993). Amongst the collection highlights listed in the publication was the Lucas archive which was credited as giving ‘incredible insight into the local fashion scene’ (Healy, 1993, p.17).

In 1996, the exhibition *Couture to Chaos* formed a sequel to *Worth to Dior*, representing ‘costume in the context of a visual arts environment, thus acknowledging recent fashion artists and their clothes designs as the major forces in contemporary art that they have unquestionably become’ (Potts, 1996, p.9). The exhibition served to reaffirm fashion’s role in the fine art museum in the context of art and completed the chronological representation of fashion in the twentieth century begun by *Worth to Dior*.

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\(^{23}\) The first major costume exhibition, *Hatches Matches and Dispatches: Christening, Bridal and Mourning Fashions* in 1987, focussed on ceremonial dress as opposed to fashion. Anne Schofield’s dress collection of predominantly nineteenth-century works was purchased by the NGV and featured in an exhibition called *Lady of Fashion*. 
THE FASHION RETROSPECTIVE

Another popular curatorial model is the fashion retrospective, which has been adopted repeatedly throughout the world. The fashion retrospective is an established exhibition model which features extensive works of a highly esteemed single designer with a far-reaching reputation, influence and recognition, in order to educate the public (Stevenson, 2008). It follows the fine art tradition of the single artist exhibition. Exhibitions can be encyclopedic charting the chronology of the evolution of a designer or more limited in scope by focussing on a particular aspect of a designer’s work. Regardless, each exhibition is based on a carefully curated selection in order to convey a particular thesis on the designer.

24 For example, an exhibition of Ossie Clark at the V&A was only allocated a small space and was limited in scope. Conversely, Vivienne Westwood at the National Gallery of Australia was encyclopedic, occupying multiple galleries with works from almost every collection.

Balenciaga: Masterpieces of Fashion Design and Gianni Versace: The Retrospective

Major exhibitions at the NGV have included fashion retrospectives Balenciaga: Masterpieces of Fashion Design in 1992 and Gianni Versace: The Retrospective in 2000, both drawn from the designer’s archives. Gianni Versace: The Retrospective was presented thematically, focusing specifically on his craft, while the publication for Balenciaga was divided into four principal sections on haute couture and its craft, his Spanish origins and French beginnings, his signature shapes and textile decoration.25

N. J. Stevenson (2008) examines the development of the fashion retrospective exhibition following Diana Vreeland’s 1973 The World of Balenciaga exhibition at the Costume Institute at the Metropolitan Museum of Art and its sometimes contentious issues. For example, the retrospective has been perceived as a ‘crass marketing tool’ (Stevenson, 2008, p.220). One of the most prominent examples was the Giorgio Armani exhibition at the Solomon R. Guggenheim Museum which was criticised for appearing more like an advertisement than an exhibition (Palmer, 2008, p.34). Fashion journalist, Cathy Horyn (1 May 2005) reproached Chanel at the Metropolitan Museum of Art as the exhibition contained no biographical information on Coco Chanel and appeared compromised in favour of Karl Lagerfeld.

Conversely, museums can work productively and effectively with fashion designers. Throughout preparation for the Balenciaga and the Versace exhibitions at the NGV, each design house’s creative teams were consistently consulted in regards to selection and display. At Antwerp’s ModeMuseum (MoMu), Kaa Debo, artistic director and curator, frequently works with contemporary designers, merging the reflective possibilities of the museum environment with the designer’s dynamic and creative energy. Debo insists on using a designer’s creative team to effectively communicate the house philosophy.26

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25 Exhibition catalogues however are not always entirely reflective of an exhibition. For example, essays or chapter headings may not reflect exact thematic sections presented in exhibition and ideas can be divided differently.  
26 This curatorial strategy has also been successful in exhibitions including BERNHARD WILLHELM: het totaal rappel (total recall) and Moi, Veronique Branquinho TOuTe Nue, as well as the recent retrospective Maison Martin Margiela ’20 The Exhibition which was a collaborative exhibition between MoMu and Maison Martin Margiela and marked the twenty year anniversary of the label with the largest display of the Maison’s work in twenty-three themed sections and over 150 examples of accessories and garments.
Though a somewhat contested realm, single-designer exhibitions have enormous public appeal and continue to increase in presence. They are now seen as a reliable model for high visitation and widespread appeal. For example, La Musée de la Mode et du Textile in Paris, boasts an impressive index of major fashion retrospectives including, *Sonia Rykiel: The Paris Exhibition* (2008), *Madeleine Vionnet: Fashion Purist* (2009), *Balenciaga* (2006) and *Yohji Yamamoto, Just Clothes (Juste des vêtements)* (2005). Thirty-three years after Vreeland’s Balenciaga exhibition, La Musée de la Mode et du Textile’s Balenciaga exhibition was updated with selections of garments by current designer, Nicolas Ghesquière, and addressed the contemporary trend of revitalising established couture houses with new designers.

The exhibition at the NGV, which predated Ghesquière’s appointment, was selected from the Balenciaga archives by its archives director, Marie-André Jouve. Along with garments and hats, the exhibition also included five toiles in order to describe the skill and protocols of haute couture. They were presented in the context of the workmanship of Balenciaga and the system of haute couture and as a process with which to achieve the finished garment. Robyn Healy (1992, p.7–8) described some of the functions of the toile in the haute couture process as a means to test fit or to transport design with reference to one of the toiles from the Lucas archive.27

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22. Robyn Healy *Balenciaga: Masterpieces of Fashion Design* 1992 includes a toile

27 Other uses of the toile or ways that the toile has been contextualised in exhibition will be discussed.
Toiles from the Lucas archive were acknowledged in both publications, *Worth to Dior* and *Balenciaga: Masterpieces of Fashion Design*, as significant parts of the collection, and contextualised in two ways, as reflective of the local fashion scene, and as telling of haute couture working methods. The toiles were relevant to a part of each exhibition, while the finished garment of nominated designers remained central. Toiles are commonly referred to in this brief way, while a designer or designer garments remain the primary focus.28

*Remaking Fashion* aimed to draw out the uses and relevance of the toile and place them as central to a narrative and exhibition concept. It tested the uses, functions and meaning of the toiles in the context of the local fashion industry, the NGV collection, their use in garment making, production and haute couture processes in an exhibition form in order to assign them more gravity within the museum.

The fashion retrospective exhibition model had a strong resonance with possibilities for display of the Lucas archive, as fashion retrospectives are typically drawn from designer’s archives. However the fashion retrospective generally focusses on the extensive output of venerated, widely-known fashion designers or houses, such as Cristóbal Balenciaga and Gianni Versace, while Lucas was a manufacturer little-known in comparison. At the same time, garments from designer’s archives generally feature more prominently than toiles.

However if the exhibition model of the fashion retrospective had been applied to the display of the Lucas archive, the toile would have been placed within the context of the history of Lucas, the biographical profile of the company, achievements and innovations, and toiles would have become a part of that story, rather than central to that interpretation. An exhibition using the model of the fashion retrospective would not have focused specifically on the uses, functions and meanings of the toile in the industry and for the designer.

In consideration of the first model, chronological display, toiles from the Lucas archive could have been displayed in this way, even though, from my observations, toiles have not yet appeared in chronological displays by the costume court at the V&A, the Costume Corridor at the NGV or any other example of this model. Yet, the toiles straddled the period from the 1950s to the 1960s and showed evidence of the transition of the silhouette from the typical 1950s hourglass to the 1960s A-line. In this way, the display would have focussed on silhouette and changing styles. Chronology would have been the overriding narrative, and the display would not have focussed on the characteristics, or presence of the toile in the fashion design process.
THE WEARER

*Hatches Matches and Dispatches: Christening, Bridal and Mourning Fashions*

Exhibitions have also centred on the wearer of a garment. For example, in 1987, the major exhibition at the NGV, *Hatches, Matches and Dispatches: Christening, Bridal and Mourning Fashions* presented ceremonial dress, highlighting costumes ‘worn for three notable occasions during a lifetime’ (Clark, 1987, p.7), birth, marriage and death. The relationship between the wearer, the event, the appropriateness of the garment and the governing social protocols became the primary focus. Largely social history, the exhibition catalogue contained long descriptions of each garment, biographical information of each wearer and the details of the occasions to which they had been worn. The use of the dress, for example its function as a wedding dress, and who it worn was by outweighed the importance of the designer or maker.

In recent exhibitions, there has also been an increasing focus on the celebrity wearer in order to record changes in fashion over time and influential personal taste. Examples have included *Audrey Hepburn: a woman, the style* in 1999 at the Powerhouse Museum in Sydney, *Diana: a celebration* which includes 150 items and has been travelling the world and *Grace Kelly Style* at the V&A in 2010. The exhibition included film costumes, dresses made for her trousseau and wedding, and ‘French haute couture — a different kind of costume — that she required for her subsequent role as Princess of Monaco’ (Victoria and Albert Museum, 2010, para.2).

Celebrity wardrobes are also attracting an increasing amount of attention in exhibition. They offer wide public appeal, and often present a personalised version of historical changes in silhouette and styles. For example, *Grace Kelly Style* surveyed fashion from the 1950s to 1970s through her select prism of taste, while her clothing also reflected her changing roles, from movie star to princess. *Style and Splendour: The Wardrobe of Queen Maud of Norway 1896–1938* at the V&A traced the changing fashions over a period of time through one wardrobe, restricted to the tastes and dress requirements of a queen. Fashion has also been charted through the wardrobe of performer Kylie Minogue. In 2005 *Kylie: An Exhibition* featured costumes in four sections from the music and videos, the tours, the performances and the red carpet. The exhibition was presented at the Performing Arts Centre in Australia as well as various venues throughout the world.
23. Hatches, Matches and Dispatches: Christening, Bridal and Mourning Fashions
National Gallery of Victoria, Melbourne 1987
While there were no toiles included in these exhibitions, the toile could have had a context in relation to the wearer. Audrey Hepburn, Grace Kelly, Princess Diana, Queen Maud and Kylie Minogue have all had garments made for them by leading fashion designers, who would have likely used toiles to trial and fit their designs. However, had the toile been included, in this context it would have been displayed in support of the wearer and the garment. The individual, their celebrity and biography would have become the focus of the exhibition, as opposed to the toile. This curatorial model would have been of even less relevance in relation to the toiles in the Lucas archive, where the toiles had limited associations with a particular wearer.29

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29 The toiles were purchased specifically from Paris to be reproduced by Lucas for the Australian market. They were remade in the studio and to my knowledge were not trialled or fitted on bodies, but on the dressmaker’s dummy. Garments made from the toiles were worn by models in Vogue Australia and a few known individuals.

PERMANENT COLLECTION INTERPRETATION

Permanent fashion and textiles galleries can open up new possibilities for the regular display of fashion as they are dedicated environments that include the recurring display of fashion in exhibition. At the NGV, the fashion collection had originally been part of the Decorative Arts Department. In 1981 it became a separate collecting area in recognition of its increasing importance. In 1995 curator Robyn Healy changed the name of the department from costume and textiles to fashion and textiles to reflect the nature of the clothing acquired.\(^\text{30}\) By 2003, two galleries were dedicated to the permanent display of fashion and textiles due to petitioning by Healy during the major redevelopment of the gallery.

In 2002 a gallery devoted to the display of Australian fashion and textiles opened at the Ian Potter Centre, Federation Square. In 2003, the international fashion and textiles gallery opened at St Kilda Road. The advent of these two galleries enabled the constant display of the NGV’s fashion and textiles collection with exhibition changeovers every six to nine months. The opening of the international fashion and textiles gallery provided greater opportunities for the display of the collection, including the toiles within the Lucas archive. It also enabled broader possibilities for display outside of the discussed models which were conducive to major exhibitions or chronological survey.\(^\text{31}\)

The advent of the permanent fashion and textiles gallery, in conjunction with a wider interest in the field, opened up new possibilities for its display and enabled a constant dialogue between fashion and textiles and the wider NGV collection. MoMu used their inaugural exhibition, *ModeMuseum = The Fashion Museum: Backstage* in 2002, to contemplate the role of the museum, the permanent collection and the role of the curator. The publication incorporated statements by five curators who consider their profession and their curatorial approaches on the role of fashion in the museum and the objectives of a fashion exhibition. Subsequent chapters contemplate the choices and meanings

\(^\text{30}\) Differences between definitions of the terms ‘fashion’ and ‘costume’ can be extensively debated, however, general definitions associate costume with a style of dress especially characteristic of a particular country, period or people, that derives from custom and habitual practice. Alternatively, the term fashion is associated with constant change. The term costume is also commonly associated with clothing worn for performance, on stage or in theatre, while the term fashion is reflective of the fashion created and worn by the style leaders and taste makers of the day. Garelick (2005, p.25) writes, ‘Historians date the birth of “fashion” to the end of the fourteenth century, when clothing began to express individual taste as opposed to simply indicating profession or social status.’

of garments, and the idea of selection and collecting, recurrent issues in the display of fashion and textiles.


The subject of the fashion exhibition was the fashion exhibition itself. It looked inwards at the collection and the strategies in which it has been displayed and can be displayed. Curator Linda Loppa incorporated the codes of the museum in the exhibition display, including the use of archival tissue paper and boxes to create the look of the museum storage. Classifying the museum store as ‘backstage’ in the exhibition title presumably meant that the exhibition space was the stage, and thus a constructed performance which she attempted to dissect.
ModeMuseum = The Fashion Museum: Backstage opened up dialogues around the permanent collection and how the collection could be presented. The exhibition showcased the characteristics of the permanent collection, which is often built from fragments over time. It acknowledged that an exhibition or a garment is always part of a greater story. It probed questions and motivations for fashion display in the museum. Rather than attempting to mask gaps and quirks in the collection, it highlighted them with novel interpretations. It was a transparent display which had a profound impact on how Remaking Fashion was conceived. It meant that the fragmented archive ceased to be problematic but was instead rich with possibility.
National Gallery of Victoria, Melbourne 2003
**House Mix: Highlights of the International Fashion and Textiles collection**

The first exhibition in the international fashion and textiles gallery in 2003, *House Mix: Highlights of the International Fashion and Textiles collection*, also contemplated the permanent collection and models of display in the museum. ‘Like a club DJ sampling music on the dance floor, the exhibition *House Mix* interprets the Gallery’s collection in new sequences, where works are arranged in engaging narratives that move across historical, modern and postmodern times’ (Healy, 2003, p.3). This adhered to Douglas’ (2010) description of the ahistorical model, which eschews chronology and evolution.

The exhibition initiated a reordering of history into types and ideas like ‘the dress’ or ‘politic’. Clothing ideas were tracked through distinct groupings, ‘relating works in a visually harmonious and thematic dialogue’ (Healy, 2003, p.3) of shared characteristics and intentions over times. Healy’s exhibition followed curatorial shifts in the 1980s and 1990s where ‘meanings were gleaned from art collections and artworks, with interpretation replacing absolute truths’ (Douglas, 2010, p.133). Here, Healy provided an interpretation of fashion history through the permanent collection of the NGV.

This fusion had a further profound impact on *Remaking Fashion*. It introduced a new ordering of objects and time in the exhibition space. While fashion retrospectives sometimes reordered chronology, grouping garments thematically, *House Mix* moved across a 400 year spectrum of history through a variety of designers and garments. This offered a new consideration of the archive. Rather than a linear trajectory of fashion history and the presentation of works in the established models of chronology, silhouette or biography of either wearer or designer, *House Mix* established a new model which could cross centuries in order to create a view of history that related to the present day and drew historical fashion into a contemporary context.
*House Mix* presented the role of the curator as a DJ, sampling and mixing history in order to create new stories with fashion, about fashion. This sampling has also been used by contemporary designers who are liberal with their historical references, picking and remixing details into a new whole. *House Mix* became a comment on this use of history by contemporary designers, with its perpetual revivals and merging of dress from various historical periods. While this is not unique to contemporary fashion—fashion has consistently looked forward and backwards combining sources from time periods and cultures—*House Mix* underpinned this behaviour in fashion culture. *House Mix* presented fashion history as a history of ‘types’ of garments in a consideration of how contemporary fashion engages with history and culture. The focus of the exhibitions was on present-day engagement, as opposed to a historical survey or a glimpse into the past.
PROPOSING A NEW GRAMMAR

Judith Clark’s recent curatorial practice breaks with traditional ways of experiencing fashion. Recent exhibitions *Spectres: When Fashion Turns Back*\(^{32}\) and *The Concise Dictionary of Dress* opened up dialogues around fashion and history, privileging experience and discovery over definitive definitions. She treated garments as words, and through each garment was given equal value, as words are in the English language, and in combination created new meanings. Derived from the V&A and MoMu collections, *Spectres* featured predominantly garments, while objects created specifically for the installation of the exhibition became equally meaningful. In *The Concise Dictionary of Dress*, garments were also included by known fashion designers such as Paul Poiret or Walter Van Beirendonck, with additional works designed and commissioned by Judith Clark, or made by Clark herself.

Clark blurred divisions between curator and designer, stage designer and director. Typically the curator commissions and the designer makes. But here, she is like a stage designer, creating the pieces she needs in order to curate her exhibitions. Judith Clark describes herself as more of an exhibition designer than a dress historian (Fashion Projects, 2010, para.10). For her exhibitions, she blurs hierarchies between objects and garments, assigning them equal value. This curatorial model allowed the equal privileging of all objects, which could include toiles, allowing them to be positioned centrally or evenly within an exhibition.

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32 The exhibition was originally titled *Malign Muses: When Fashion Turns Back* when first exhibited at MoMu in Antwerp.

**Spectres: When Fashion Turns Back**

Judith Clark’s exhibition *Spectres: When Fashion Turns Back* presented a reordering of fashion history with the use of garments and accessories from the permanent collection of MoMu and the V&A. Derived from Caroline Evans 2003 academic text *Fashion at the Edge*, it interpreted her ideas through a series of staged installations. The exhibition used the fairground as a metaphor, including the aspects of play and the varied views it provides, to animate the relationship between historical and contemporary fashion. It referenced the way that fashion continuously repeats itself and previous styles, constantly returning in different combinations on a revolving wheel of fashion. In order to illustrate these revolving references, Clark’s exhibition design literally set garments on turning, interlocking cogs which enabled each garment to continually appear in different groupings and contexts. At the same time, she represented the continual forwards and backwards motion of fashion and fashion reference.

Considered as a type of family tree, or mind map, Clark divided garments into ‘types’, grouped according to common features or similar reference points rather than era or designer. In the publication she noted the connections with lines and words, writing ‘Genealogies are always infinite. Each section is just one possible route, a way through to a different future. But links can be arbitrary or intended. Different connections are always available.’ (Clark, 2004, p.110) This interrogates the role of curator, who forms connections between garments that were perhaps never intended by the designers to be connected. In exhibition, Clark reflected this through the use of cogs, which turned garments on a series of interlocked wheels so that different combinations could be presented. She also points to the potential of the museum, where the labelling and combinations of works are infinite, resulting in opportunities for innumerable fashion exhibitions.
31. *Family Tree* in Judith Clark *Spectres: When Fashion Turns Back* 2004
Clark’s use of cogs also became a reference to the practice of curating, as different combinations of works could be created in the space. In a prelude to this exhibition, Clark wrote ‘curating is like creating a new grammar, new patterns of time and reference. The readability of objects shifts’ (Loppa, 2002, p.147). The cogs allow this to occur, by physically shifting the works in the exhibition space. Clark also describes garments as ‘more like the multiple meanings of a pack of tarot cards, objects can be read back to front and side to side (Loppa, 2002, p.147). The intention of the exhibition was to look at some of those meanings, but to never suggest a definitive meaning.

In many ways her interpretation of fashion history resonated with the ideas in House Mix, where fashion is divided into types which continue to evolve and inform each other. In a way, chronology becomes irrelevant, as certain characteristics bind types of objects, and different features can be reawakened in fashion repeatedly so that they are not attached to any one time, but float free for designers to pick up and reintroduce. In this way, she treated fashion as a type of language, like words that can be reordered to create new meaning. This idea was continued in her 2010 exhibition The Concise Dictionary of Dress.
The Concise Dictionary of Dress

The Concise Dictionary of Dress was developed between Judith Clark and psychoanalyst Adam Phillips. The exhibition was a site-specific work, staged behind the scenes at Blyth House, the V&A’s working store for its art and design collections. It recalled the concept of MoMu’s Backstage, an exhibition in which Clark was also involved. The exhibition consisted of eleven installations from the rooftop to an underground coal bunker, with small groups admitted in restricted numbers at allocated times. Visitors were not encouraged to talk, but were handed information cards for each installation and invited to contemplate the definitions of fashion presented to them.

Continuing to identify garments as words, each installation served to illustrate the definition of a word selected from those commonly associated with dress, to which Phillips applied new definitions (Clark, Phillips, 2010). These installations aimed to provoke the viewer into questioning their assumptions of language and fashion and how they viewed the combination of images and words. Phillips (2010, p.17) writes that ‘the definitions of key words, serve to loosen, or to set off, in several directions, the issues worth advancing, which are very much to do with the idolatry of words and the advertising of dress (dress advertises the body, definitions pay tribute to the word).’ They riled the tension between the truth associated with words and the superficiality presumed of dress. This probed how dress is considered, and how combinations between garments and words can incite new meaning, hence, continuing to scrutinise the role of the curator and the role of the exhibition, where combinations of words and garments are abundant.
35. Judith Clark *Spectres: When Fashion Turns Back* 2004

The publications accompanying Spectres and The Concise Dictionary of Dress

Within Douglas’ (2010) definition of new museology, is the privileging of experience and interpretation and the revealing of process. Clark demonstrates these through her exhibitions as well as her publications which also propose new ways of charting the exhibitions’ research, development and installation. Her publications, like her exhibitions, are carefully constructed spaces.

Her text for Spectres reflected the structure of an exhibition more closely than traditional exhibition catalogues, which typically feature essays on particular concepts illustrated with works from the exhibition. In contrast, Clark’s publications track development, research and installation and include external responses to the exhibition concept either in written or visual form.

37. Paola Di Trocchio Remaking Fashion 2008 exhibition catalogue

Her documentation of exhibitions is particularly relevant to this research. They provide alternate models for the documentation of exhibition research and installation in written, illustrated form. Clark’s analytical publications are more akin to this thesis than the typical exhibition catalogue, which also accompanied Remaking Fashion. Following the format of NGV catalogues, this
exhibition catalogue was a small illustrated paperback featuring a 3,000 word essay and photographs of selected works in order to explain the concept of the exhibition to general public audience in a clear, succinct way. The aim of the exhibition catalogue was to communicate the concept of the exhibition, rather than reflect on the curatorial process, as this thesis does. Each format enables alternate ways of representing the concepts of an exhibition in publication.

Clark’s text for Spectres combined essays by others, quotation (largely from Caroline Evans’ Fashion at the Edge), images and small captions introducing various sections. These sections were composed like vignettes of collaged text and illustrations which related to her initial research and theoretical concepts to document the process of curating. For Clark, curating begins with a kind of collage of references.\(^{33}\) She presents the exhibition as a construct rather than a seamless composition, pausing at particular moments in her trajectory to include further detail. In other exhibition catalogues, the research, design and exhibition concepts typically merge into one or more continuous essays in various chapters. Instead, Clark isolates components of the exhibition, reflecting on the practice of curating by documenting her initial research, themes, design and installation.\(^{34}\) Her exhibition catalogues are presented as a composition of voices and concepts rather than as one continuous document. In the exhibition catalogue for The Concise Dictionary of Dress Adam Phillips’ text provided the script, Clark composed the installations and selected, contributed or commissioned the objects and Norbert Schoerner photographed the exhibition installation during overnight visits at Blythe House.

Both publications were closely married to the respective exhibitions, which is possible as each was written as a consequence of the exhibition, much like this thesis. Clark represents the difference between writing a text before, and writing one after. Written afterwards, the text is able to follow the exhibition, to trace its development and realisation, which is often not possible if written before, as exhibitions and their designs remain somewhat organic until opening night. Written afterwards there is also the opportunity for reflection and capturing the experience of the exhibition.

\(^{33}\) Judith Clark compares curating to collage in her essay for the exhibition Anna Piaggi: Fashion-ology.

\(^{34}\) Installation images are typically not included in exhibition catalogues as these would slow down book production (as installations are not finalised until just before opening). In this way publications can be available from the opening of the exhibition and therefore for the full duration of the exhibition in order to sell a maximum amount. Due to faster production times and public demand, it is now becoming more common for exhibition installation to be included in catalogues and online.
Catalogues traditionally provide a checklist documenting the works that were included in exhibition. These are typically represented in text form.\textsuperscript{35} Instead, in \textit{A Concise Dictionary of Dress} Clark’s checklist is illustrated with sketches or photographs and descriptions of the works. Sometimes these descriptions are long in incredibly technical detail. Other times objects are merely listed without further comment. Description serves to draw attention to particular objects or features, and to highlight them. We are told the embroidery of Windrush, made by Rosie Taylor-Davies in 2010, took 354 hours to make, yet are given no details of the hours taken to make the stone carving by Sofia Kokosalaki 2006 which was also commissioned by Clark for the exhibition. Description can afford a particular garment attention and importance. Clark (2010, para.35) writes:

Captions focus our attention, tell us what to look at and make sure we do not stray too far. Roland Barthes suggested in a 1967 interview published in \textit{Le Monde} why ‘photos in newspapers are always captioned: to reduce the risk engendered by a multiplicity of meanings’.

Text can be included in exhibition through caption, as well as in a publication, in order to direct the viewer. In \textit{Remaking Fashion} captions were included as extended text under the object labels in

\textsuperscript{35} For an example of this, see exhibition checklist for \textit{Remaking Fashion} in appendices.
order to guide the viewer to the relationship between the exhibition concept and the selected object. Captions aimed to narrow the gaze of a viewer to a particular feature of a garment which had particular resonance with the look of a toile or to a feature of a toile that contributed to its role in the design process, such as the exterior swatch which recommended fabrication. The captions were used to inform the visitor’s experience of the exhibition.

At the same time, this thesis also provides a text to navigate the exhibition, and at times employs description to do so. Clark’s publications presented new models for the representation of exhibition in text form, which include the development, research and installation of the exhibition. Her publications also served to explain her motivations behind decisions made in exhibition curation and different models for display, which this thesis will also do.

As well as description, Clark also sketches, because it is a visual form of communication which rejects linear chronology and acknowledges different spatial terms. Clark astutely notes that inspiration is rarely linear (cited in Scaturro, 2010, para.5) and asks her students to ‘read a piece of theory in three-dimensions, which means reading fashion theory looking out for spatial metaphors, and sketch what shapes come into their heads— these are rarely straight lines’ (cited in Scaturro, 2010, para.5). These non-linear leaps reflect her curatorial approach and are also documented by Caroline Evans in her essay in Spectres (Clark, 2004).
Selecting a model for curatorial display

In developing the exhibition, *Remaking Fashion*, the linearity of the Costume Corridor and of chronological display were rejected in favour of the more encompassing view presented in *Spectres* and *The Concise Dictionary of Dress*. Taking the spatial metaphor of the revolving cogs, I represented toiles in *Remaking Fashion* in association with a variety of works from diverse periods in the NGV collection. This led to consideration of the different meanings that could be drawn from the toiles when placed in new combinations. Like the revolving wheels, the toiles were repeatedly placed beside other works in order to elicit new meanings.

With their respective exhibitions, Loppa, Healy and Clark have broadened the field of fashion curation and introduced new models for display. These innovative models represent new museology, which privileges experience, interpretation and process over definite meanings of artwork in constantly evolving temporary exhibitions. These continually place garments and objects in new combinations to inject fashion with new meaning. They subvert hierarchies, drawing audiences ‘backstage’ as well as ‘on stage’ and embrace a diverse range of objects in order to extract diverse readings. By broadening the field of fashion curation Loppa, Healy and Clark have introduced alternative ways for the display of the toiles from the Lucas archive.

Image courtesy of http://3.bp.blogspot.com/-BYX98MsZrk/TVoC_ZNM0xl/AAAAAAAADII/oM47GujJM2M/s1600/vion_5.jpg
40. *Martin Grant, Paris* National Gallery of Victoria, Melbourne 2005
Exhibition Practices for displaying toiles

In the previous sections, the toile was discussed in relation to its presence in dominant exhibition models that have occurred at the NGV and throughout the world. These exhibition models were considered as possible for the display of the toiles. In this section, exhibitions that have included the toile will be discussed, and consideration given to how the toile has been represented and contextualised in those exhibitions. The exhibitions discussed will include those from the NGV as well as those at other museums.

Alexandra Palmer (2001, p.135) writes that ‘few toiles survive because they were used solely as working models by stores and manufacturers for knock-offs and design ideas’. Therefore there are very few toiles within museums and galleries around the world (Palmer, 2001, p.139). Some toiles are preserved in designer archives, as noted above with reference to Balenciaga: Masterpieces of Fashion Design, and have been exhibited in the fashion retrospective to represent a designer’s process. In the 2009 exhibition at the Musée de la Mode et du Textile, Les Arts Décoratifs, a toile introduced the exhibition Madeline Vionnet: Fashion Purist to illustrate Vionnet’s design process. Yohji Yamamoto, Just Clothes (Juste des vêtements) at La Musée de la Mode et du Textile, Les Arts Décoratifs, also included toiles as introductory to Yamamoto’s practice. In Akira: printemps été at the NGV, Shaping Elegance: Robert Fritzlaff Exhibition at Como house and Dressed to the Eyes: The Fashions of Hall Ludlow at RMIT Gallery, toiles were featured within sections of the exhibition in order to represent design process.

In the retrospective Martin Grant, Paris in 2005 a toile and the garment Stitch coat 2004, were placed side by side. Like the previous examples, it is possible that the toile was included in the exhibition to show design process, as alterations and improvements were marked on the toile with permanent marker by the designer in the process of making. However, it is also possible that the cashmere Stitch coat was mimicking the guile of the toile, such as the black lines of the permanent marker, which was translated into top stitching. This introduced a new reading of the toile and its function in design process. Rather than used solely to progress design, this presentation introduced the possibility that the characteristics specific to the toile were also embraced as design features.

41. Madame Grès *Toile (Miniature Dress)* c.1950, image courtesy of http://collections.vam.ac.uk/item/O130977/miniature-evening-ensemble/
42. Jacques Fath *Toile (Miniature Dress)* c.1950, image courtesy of http://collections.vam.ac.uk/item/O130976/miniature-dress/

Elite Elegance in 2002 at the Royal Ontario Museum and the V&A’s The Golden Age of Couture: Paris and London 1947–57 have drawn attention to the role of the toile in the system of haute couture, as both part of the design process, and the export toile which was sold from Paris to international manufacturers to be replicated by foreign manufacturers. The toiles in the V&A’s collection were not accessioned works (while the toiles in the Lucas archive were), but part of the V&A unregistered collection. Categorisations within museum collections can assign value to works, reflected in the categorisation of ‘unregistered collection’. At the V&A, the toiles are not accessioned, reflecting a value that they are not essential to the collection, but collected in support of the collection. In contrast, the toiles in the Lucas archive were accessioned, and therefore acknowledged as part of the core collection. In The Golden Age of Couture Dior toiles expressed a didactic function, as they do in the collection by referencing Dior’s sale of toiles and manufacture abroad. This illustrates Palmer’s statement above, that toiles were rarely kept, as toiles were not highly valued. Throughout the world, only a limited number of museums include toiles, drawing attention to gaps in representation of design process in the museum.37

36 The accompanying book was titled, Couture and Commerce: The Transatlantic Fashion Trade in the 1950s and contained further explanation of the way toiles were purchased from Paris by manufacturers in the USA and in Canada.

37 Through extensive research over the last five years I have found the following holdings of toiles. The Powerhouse Museum in Sydney has twelve toiles by Pierre Balmain, the Royal Ontario Museum in Toronto has two toiles by Antonio Canovas Del Castillo for Lanvin and one unknown, The National Museum of Art, Architecture and Design in Oslo has five toiles by Christian Dior, one by Jacques Heim, one by Maggy Rouff and two by unknown French designers, the Kyoto Costume Institute had one toile by Elsa Schiaparelli, and the V&A Museum has three toiles by Christian Dior and approximately seventy unregistered toiles as part of the Liberty archive. In addition, The Museum at the Fashion Institute of Technology reproduces popular, fragile garments as toiles for students to study. Only few of these toiles have ever been displayed in exhibition.
47. & 48. Kaat Debo Patronen = Patterns ModeMuseum 2003
Some exhibitions have addressed these gaps, though none have focussed specifically on the toile. The exhibition *Patronen = Patterns* at MoMu in Antwerp considered the role of patterns in garment design, and defined the toile as a type of pattern. The cryptic nature of the pattern, which is mysteriously and intriguingly considered as ‘an abstract code with a draughtsman’s language all its own, accessible only to the initiated’ (Debo, 2008, p.9) was the exhibition subject. Debo (2008, p.9) acknowledged that the pattern ‘seldom shown, let alone purchased or collected’ is rarely the focus of a museum collection. The exhibition also included garments by designers who had been influenced by the characteristics of the toile. For example, Yohji Yamamoto’s 2000 spring–summer collection featured dresses with horizontal red lines at the bust, waist and hip, and black vertical lines indicating darts and seams, lines which mimicked the dressmaker’s guides on the toile. Yet, the exhibition did not centralise the toile, but categorised it as a type of pattern.

Toiles were used to explore Vionnet’s revolutionary working methods in the 2001 exhibition *Madeleine Vionnet Research Exhibition* at Bunka Fukuso Gakuin. Betty Kirke’s book *Madeleine Vionnet* (1991) was incredibly important in analysing and revealing Vionnet’s design process and methods. Through this, it also demonstrated the toile as central to her methodology. In response to the text, The Vionnet Fashion Research Group made toiles to human scale from Vionnet’s designs and patterns featured in the book. The exhibition of toiles drew focus to their construction and further developed Kirke’s research.

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38 Healy (1992, p.7) also referred to the toile as a type of pattern in *Balenciaga: Masterpieces of Fashion Design*.
39 The official English name is Bunka Fashion College, although a more literal translation might be “Cultural Apparel Institute”.
40 Betty Kirke’s book was published first in Japan.
41 The Vionnet Fashion Research Group also created a publication of their patterns with additional instructions and illustrations to accompany Kirke’s text.
49. Spirals and Ellipses: Clothing the Body Three-Dimensionally Kent State University, Ohio 2005
Image courtesy of http://einside.kent.edu/?type=art&id=3863&
50. 51. & 52. Prototype, Musée Suisse de la Mode, Yverdon-les-Bains 2008 in Y. Vanderauwera
Prototype 2008
Toiles were the subject of two other exhibitions. *Spirals and Ellipses: Clothing the Body Three-Dimensionally* at Kent State University in 2005 also reproduced toiles from patterns documented in Betty Kirke’s book *Madeleine Vionnet* (1998) on her designs and working methods. The exhibition paid tribute to the design legacy of Madeleine Vionnet by focussing on her cutting techniques through the exhibition of toiles. *Prototype*, at the Musée Suisse de la Mode in 2008, displayed toiles to focus specifically on the toiling process—the cloth shaping and fabrication that takes place between the design and the finishing—with thirty-one toiles created from Robert Piquet sketches. With an archive of 3000 sketches, the museum enlisted a seamstress to realise the sketches in half-scale toile. This illustrated and exhibited the toiling process and dwelled on one particular aspect of the haute couture process. In Piquet’s workroom, it was the technician who realised the sketch of the designer in calico, while the designer specialised in colour and fabric (Vanderauwera, 2008).

Half-scale toiles of side front and side back were photographed on black mannequins against a black background for the publication so that the crisp white toile was the centre of focus. Sketches were placed beside them in order to show the translation from sketch to toile, which can be one stage of the haute couture process. It also illustrated one way that a museum can interact with and animate the archive. Like the Lucas archive, they had one part of the process, the sketches, but not the finished garments which followed the sketches.

Each of these exhibitions presented the toile in slightly different contexts, focussing on the craft of haute couture and the design process, as well as the function of the toile in export. Perhaps the most relevant exhibition to the toile in the Lucas archive was *Elite Elegance*, which looked specifically at the role of the export toile and how it was reproduced in North America, but even then, the toiles were considered in terms of the final result, the garment made in the finished fabric and worn by Canadian socialites. *Remaking Fashion* would probe the toile in a different way, addressing the characteristics of the toile that were the focus of *Patronen = Patterns, Madeleine Vionnet Research Exhibition*, *Prototype* and *Spirals and Ellipses: Clothing the Body Three-Dimensionally*, such as the craft of creating the toile, the role it has in design process. It would also consider the role that the look of the toile has as inspiration for contemporary designers, as it did in *Martin Grant, Paris*. That the toile can become inspiration for finished design through its functional

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42 Three toiles had been reproduced by Betty Kirke and one was reproduced by curator Anne Bissonnette.
characteristics, such as its ink markings to indicate changes, or lines to mark bust, waist and hip points, means that other characteristics of the toile process could also become catalysts for design.

With the use of the permanent NGV collection, *Remaking Fashion* aimed to address some of these representations of the toile in the museum. It aimed to consider the toile as part of the design process, the system of haute couture and how it was exported and distributed throughout the world. It aimed to present the roles, functions and uses of the toile, but in addition, it also aimed to propose how the look of the toile and its functional characteristics have been adopted by contemporary designers, and how those characteristics have driven contemporary design through a diverse range of approaches.
Curatorial Plans

The process of arriving at ten narratives was a carefully considered one drawn from a number of practices. This involved research into the historical and contemporary uses of the toile, research into the use of the toile by Lucas and reflection on primary and secondary resources. It also involved careful and consistent reflection of the collection through viewing, photographing and arranging various pairings or groupings represented through the three sequential plans based on the works in the exhibition checklist.

These curatorial plans represent my application of Clark’s approach. These plans were produced after the exhibition and tracked the process of forming the groupings and pairings that drove the narratives within the exhibition. They show how I defined and interpreted objects in relation to each other and devised and refined different groupings and pairings in order to elicit various readings around the toile.

The pairings or groupings represented in the curatorial plans were achieved by shifting images of toiles and garments from the exhibition checklist or those considered for the checklist on large sheets of paper. Collection items, represented by the images, drove the exhibition concept, leading to the ten narratives. This represented my curatorial process of building and forming relationships around the toiles through other objects from the NGV fashion collection. It helped form and shift the groupings that were represented in the exhibition Remaking Fashion. Most importantly it helped identify the themes that recurred through the different groupings in order to identify the ideas within this thesis.

The curatorial plans showed that curating is not a linear process, but a mass of encircling and interconnected ideas. Through selection and rearrangement, these ideas were reviewed until an argument around each toile became evident. This process became a reflection of the curatorial process and the adoption of Clark’s model. By exploring the wardrobe and determining to present the toile in exhibition, I discovered that various narratives could be drawn out of the wardrobe. Each of these narratives depicted different interpretations, experiences and knowledge of the toile.
and its role in design process. The process also revealed meanings of the toile that I had not previously encountered.

These plans demonstrated that the physical characteristics of the objects in my checklist drove my practice and in particular the readings that I presented of each toile. Some of those readings only became evident when particular toiles were placed in combination with other works in the NGV collection. Each of these readings was highly nuanced and some provided readings that were based on my own personal interpretations. For me, the use of visual aids was imperative to form my contention, as it is the observation of objects and their visual characteristics in relation to each other that drove the narratives in *Remaking Fashion*. This methodology has been used for subsequent exhibitions which I have curated, such as *Drape: Classical Mode to Contemporary Dress* in 2009 and will be employed for future exhibitions, such as *Art Deco Fashion* in 2013.
54. Curatorial Plan 2
55. Curatorial Plan 3
Narrative 1:

The Idea
56. Pierre Cardin *Toile for Coat* 1960
Remaking Fashion included nine Pierre Cardin toiles which each represented a different narrative related to the use of the toile in fashion design. The toile can be an object as well as a phase in the fashion design process. The first narrative relates more closely to a phase in an artisanal design process, while subsequent narratives will consider the use of the toile in a more industrialised design process.

This narrative considered the function of the toile as a means to initiate design or record and develop an idea for a garment. For some designers, thoughtful play with calico cloth around a dressmaker’s dummy, or sometimes momentarily around the body, can be their initial means to form design. Cloth is pensively folded, draped and pinned to form the genesis of the garment. Norah Waugh (1968) called this method ‘draping on the stand’, Anne Hollander (1994) referred to this as the art of draping, folding or arranging cloth and Vinken (2005) relates this design methodology to the practice of contemporary fashion designers. This method of making is historically aligned with dressmaking and is closely associated with the early-twentieth-century designer Madeleine Vionnet.
The calico toile

In the wardrobe of toiles, there were six toiles made of calico hanging together as a distinct group. Together, they signalled a type of toile, the calico toile. This toile had a different look and feel to the coloured lawn toiles. It was lighter in colour, yet heavier in weight and slightly blemished. Its unbleached surface was irregular, with slight flecks and tiny raised threads. The calico toile also signalled experimentation as calico is a fabric that had repeatedly been used throughout history by dressmakers to trial the designs and fit of garments. Calico, which is an inexpensive fabric, makes it ideal for trialling designs, and can play a central role in the garment design process. 43

Draping on the Stand

In the late nineteenth century calico was used to test design in the dressmaker's method known as 'Draping on the stand'. Dressmakers adopted the dummy from tailors, who used it as a substitute of the client's body to fit garments, and used it to cut directly on the form in order to shape skirts and bustles (Waugh, 1968).

Waugh (1968, p.266) wrote:

This method is more personal and individual, and is essential in designing dresses where fullness and draping is required. The proportion and balance of a design also can be better judged when it is cut in the round... The use of actual materials is more inspiring as the pattern, texture, weight and hang suggest the treatment.

Waugh expressed the importance of using fabric in order to consider its behaviour in garment construction and design. Its fall, bias and drape were important to the overall design, and draping on the stand was one way that the behaviour of the fabric could be observed and corrected. These experiments in design were typically achieved in calico as generous expanses could be used freely and sacrificed if required.

43 Calico is just one of the types of fabrics that has been used for experimentation. Toiles can also be made in other materials, such as muslin, hessian, canvas, voile or linen.
The toile as sketch

Waugh also calls the toile ‘the first sketch’, which is sometimes cut in cotton material from which the pattern of the dress is made (Waugh, 1968, p.266). By ‘sketch’ I understand her to mean the record of an initial idea, which can be made in cloth rather than illustrated two dimensionally. By draping directly on the stand, dressmakers in the nineteenth century made their first sketches in calico. Other designers, including Madeleine Vionnet, also made their first sketch in fabric.

Vionnet sketched her ideas in muslin on a small wooden doll. She refused to draw on paper, beginning always with the fabric. Vionnet dedicated herself to this technique, which relied on an understanding of the behaviour of fabric. The method of draping on the stand was instrumental to Vionnet’s design, innovation and legacy. While dressmakers of the past draped parts of ensembles on the stand at full scale, Vionnet draped at quarter scale, allowing her to observe the whole design in the round, which radically advanced the technique of draping on the stand.
To describe the way she worked and designed, Vionnet’s friend Thérèse Bonny (Kirke, 1998, pp.122-3) was quoted in *A shopping guide to Paris* as saying that:

“She worked for hours cutting muslin dresses for a little wooden doll about two feet tall… She pinned materials and snippered, pinned, snipped, finally throwing the material on the floor when the tiny model was finished, until she had a mound of soft muslin at her feet.”

The smallness of the model allowed her to see her design entirely in the round, in order to observe it closely, and to assert control over its behavior. She worked intently with her hands and her materials, working the fabric until it was resolved.

Vionnet’s design and methodology was hinged on this small figure.

The way Vionnet worked was analogous to a potter. Like a potter turning his wheel and shaping the clay into an urn, Vionnet turned her wooden doll, secured on a movable piano stool, and shaped the final form that spiralled around the body by draping, cutting, slashing, and inserting geometric shapes (Kirke, 1998, p.117).

Placing the figure on the piano stool enabled her to work in the round, and conceive a dress around a body rather than two dimensionally on flat paper. The piano stool also registered her need for improvisation. In devising the methodology, she also had to find the tools to assist her.

Vionnet said, “For me, the idea of a dress is mental; I conceive it and create it by dreaming. And finally, after searching, I end up holding it in my hands” (Golbin, 2009, p.24). The act of searching occurred through the fabric. Understanding the grain and character of each piece of cloth was crucial, hence the necessity in using calico or muslin to form her designs. It was in searching the character of the cloth that Vionnet discovered the key to her design philosophy, which was the adaptation of the bias cut to the entire garment. By experimenting with the fall of the competing grains, she was able to create countless designs that were sinuous and flattering, as well as practical and comfortable.

‘Before removing the draped muslin pattern from her doll, a sketch was rendered’ (Kirke, 1998, p.123). This sketch was an illustrated record of her design, made after the toile. This was a reverse order to a designer like Christian Dior, who would escape to the country to draw hundreds of designs, and return to have his seamstresses make toiles from them (Dior, 1958). For Vionnet, her
sketch was made first in fabric and then recorded in illustration, demonstrating a particular use of the toile within a methodology of design.

‘Then someone came in quietly and took the piles to the workrooms, where large toiles were made from these tiny ones. These were submitted for her approval, the materials carefully selected, and then execution began’ (Bonny cited in Kirke, 1998, p.123). Within Vionnet’s design methodology, the toile initiated the design process. It was the initial sketch, used to record the first ideas, which were continuously resolved. When resolved, materials were carefully selected which replaced the calico or muslin. The materials of trial remained within the realm of design process and were replaced by others.

**Vionnet’s contribution to design**

Vionnet’s innovations had profound effects on dressmaking techniques. Dior (p.14-15, 1958) wrote ‘It was Madeleine Vionnet and Jeanne Lanvin who finally transformed the profession of couturier by executing the dresses in their collection with their own hands and scissors...she was a genius at employing her material... dresses now depended entirely on cut.’ In the nineteenth century ‘draping on the stand’ had been a less systematic process of positioning fabric around a mannequin form, as it was still ‘a relatively new branch of the clothier’s art’ (Mears, 2007, p.32). In the early twentieth century, the construction of women’s clothing began to change dramatically with designers such as Paul Poiret, Madeleine Vionnet, Madame Callot Gerber of Callot Soeurs and Madame Grès also adopting the method of draping on the stand (Mears, 2007). Of these designers however, Vionnet applied geometric principles, along with dynamic symmetry, to the technique, creating a measured method in which to apply fabric to the body. Vionnet’s technique was a learned one. It took Vionnet’s premier Charles Montaigne ‘two years of experience to master draping on the doll and work with bias cuts’ (Kirke, 1998, p.123). Eventually she set up a school where students would learn her technique within three years (Kirke, 1998). It is this methodology, and particularly the idea of the toile as the initial idea, that forms the basis for this narrative and the basis for the reading of the calico toile as formed organically, rhythmically, thoughtfully around a dressmaker’s dummy.

The meditative relationship between the maker and the mannequin form derives a poetic interpretation of the garment making process.
**Revaluing of design process**

Betty Kirke (1998) was instrumental in documenting Vionnet’s methodology, which was described through a combination of biography, description, diagrams, photographs and an analysis of her business structure in Kirke’s text first published in Japan in 1991. In the text, Vionnet’s designs were presented as a consequence of her innovative process. This clear association between her dressmaking processes and design, elevates the importance of dressmaking processes, which then elevate their innovator, Vionnet, and thus the status of the designer who embarks wholeheartedly in design process. Engagement with process comes to mark the skilled designer, and in particular, the designer who engages with the toile. The toile can facilitate innovative design, thus also raising the status of the toile. The toile can also become evidence of the designer’s engagement with design process.
Vionnet’s influence

Vionnet’s innovative techniques and practice of toiling on the stand have been incredibly influential on many twentieth-and twenty-first-century fashion designers, including Rei Kawakubo, Yohji Yamamoto, Issey Miyake and Martin Margiela. Research for Betty Kirke’s text began following the exhibition, *The Tens, Twenties, Thirties—Inventive Clothes: 1909–1939* at the Metropolitan Museum of Art in New York in 1973, which included garments by Vionnet as well as garments by other designers. The exhibition travelled to Japan in 1975 following the initiative of Issey Miyake. One imagines Miyake’s contemporaries Yohji Yamamoto and Rei Kawakubo may have also seen it, or at least known of it, and been introduced to Vionnet’s work by the exhibition, as all three designers reference Vionnet in some way. For example, Yohji Yamamoto drapes on the stand. For him the toile represents the moment of creating, the birth of design and the medium in which he tests his ideas (Bonnet, 2006), much like it did for Vionnet. His toiles have been described as ‘the materialisation of the stages of research’ (Bonnet, 2006, p.41). In the retrospective *Yohji Yamamoto, Just Clothes (Juste des vêtements)* a Vionnet dress was exhibited with two of Yamamoto garments, drawing a relationship between the two designers. Yamamoto is also quoted as saying “Fabric is everything. Often I tell my pattern makers ‘just listen to the material…’” (Bonnet, 2006, p.16). Here, he is demonstrating a similar technique to that adopted by Vionnet, where she allowed the fabric and the direction of the grain to guide her designs. Conversely, Miyake takes Vionnet’s methodology as a starting point, investing it with advanced technologies, and numerous Comme des Garçons garments find precedence in Vionnet’s garments.44 Vionnet’s philosophy, and particularly her approach to designing the toile three dimensionally on a wooden doll, has been incredibly influential on contemporary designers.45

45 In Dorothy Shinn 2007, ‘Show all dressed up, and you should go’ in Beacon Journal, 2 September, Shinn writes ‘Women’s Wear Daily once asked a list of top contemporary designers to name the ten greatest fashion designers ever. The top three were Chanel, Christian Dior and Vionnet, not necessarily in that order.’
The Margiela Trench coat⁶ as toile

Garments in this narrative were selected for their reference to Vionnet’s design methodology.

Some of the garments selected related visually to the look of the toile as it was draped on the

⁶ All titles of works follow NGV conventions represented in the Remaking Fashion exhibition checklist included in the appendices.
stand. For this reason Maison Martin Margiela’s *Trench coat* 2006 could have been mistaken for a toile, and was borrowed for *Remaking Fashion*.\(^{47}\)

The *Trench coat* was first encountered in the personal wardrobe of the donor. On a hanger, and then draped on the bed, it looked immediately like a toile. The design of the *Trench coat* morphed in a circular motion from finished to unfinished. One side was complete, featuring the hallmarks of a trench coat, such as the wide double-notched collar, wrist fastenings with buckles and epaulette at the shoulder, while the other side fell away into pieces of unconstructed fabric with frayed edges and hacked segments. Its asymmetrical hemline gave the impression that the jacket was being finished in the round, recalling Vionnet’s methodology and the twirl of her piano stool, where in circular motions she resolved her design. In addition, its beige colour was also reminiscent of the unbleached calico of the toile. It immediately evoked the impermanency of a toile, the act of process, as one half was complete, while the other draped, roughly cut with raw edges, only half finished. Margiela captured the designer’s performance of making in the static garment.

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\(^{47}\) *Remaking Fashion* included a number of loans from local collections or retailers. The majority of the works were selected from the NGV’s permanent collection, however some loans were sought from the local community in order to address particular ideas that couldn’t be expressed using only the collection.
59. Martin Margiela collection presentation 2006 spring-summer [www.style.com](http://www.style.com)

The runway presentation theatricalises design process

Margiela continually enacts design process as a performance. In the runway presentation of this *Trench coat*, models carried bolts of fabric still attached to the garments they wore. With this act, he reinforced the idea that the garments were still in the process of being made, while also referencing the theatrical performances captured in countless images distributed in the 1950s. Couturiers such as Christian Dior, Jacques Fath and Madame Grès were shown vivaciously wrapping bolts of fabrics around a model’s body in order to design dresses.

In addition, models in Margiela’s runway presentation wore ice necklaces injected with ink over the garments, including the *Trench coat*. Under the hot lights the ice melted to release the ink, which stained the garments in haphazard permanent streaks. While the *Trench coat in Remaking Fashion* didn’t feature the streaks, Margiela used the runway presentation as part of the design process to reinforce the idea that his garments were continually in the process of being made, and to enact it as a spectacle for the audience to witness.
The dressmaking process continually informs Margiela’s design. From 1988, when the fashion house was founded, it has adopted the practices of dressmaking and tailoring as motifs in its design in order to disclose the history of the garment itself. Lining, seams, darts, shoulder pads, white basting thread, patterns and so on, were incorporated into the outside of clothing. ‘Frequently, these are traditional dressmaking techniques intended to modify the body and make it conform as best as possible to the standard fit of the tailor’s bust’ (Debo, 2008, p.12). Traces of the production process are literally turned inside out – traces that fashion would scrupulously keep from sight. Production processes were no longer hidden, but daringly evident in order to expose technique, design process and explore production.

63. Martin Margiela 1997 spring-summer in Caroline Evan Fashion at the Edge: spectacle, modernity and deathliness 2003

Vinken (2005, p.31) argues that Margiela’s deconstruction of fashion begins with the dressmaker’s dummy which she calls the ‘mannekin’. She describes the ‘mannekin’ as the most important tool of the dressmaker with far-reaching influence on design. For Vionnet, it was the linchpin upon which she designed. For Margiela, it became representative of the dressmaking process and a motif he consistently interrogated through his exploration and exposure of the dressmaking process. In 1997 spring-summer he transformed it into a garment by placing it on the body, registering his
most extreme application. The dressmaker’s dummy was made into jackets so that the
dressmaker’s essential tool was worn on her body. Made in hessian, it was draped with fabric
within the lines and constraints of tapes used to indicate bust, waist and hips. It may have been a
precursor to John Galliano’s 2005 autumn-winter collection for Christian Dior. The concepts were
similar, with varying applications.48

Both Vionnet and Margiela began designing on the dressmaker’s form. For Vionnet it was the
wooden doll and for Margiela, he transformed the dressmaker’s dummy into a garment worn by the
body, dissecting the essential element within the dressmaking tradition. His reference to the
mannequin may be generic, as many dressmakers use forms, but the specific reference to
designing in the round recognised in his Trench coat seemed particularly pertinent to Vionnet’s
design methodology. Additionally, Margiela represents fluidity, impermanence, and makes
transparent the design process. The impermanence for me referred to the technique of toiling on
the stand practiced by Vionnet, who strategically placed small pieces of fabric around a mannequin
form temporarily, before the design was scaled up and translated into other fabrics. Vionnet
instigated a process of designing, which Margiela used as one of the tenets to investigate and
undo in his own design. The methodologies that she used to achieve design, which were hidden in
the workroom, were brought to the surface in Margiela’s garments, as he dissected the traditions of
construction publicly in his work. In Margiela’s Trench coat Vionnet’s design methodology of toiling
in the round on the dressmaker’s dummy can be read as the process he reveals through his
garment design.

48 Galliano had been heavily influenced by Margiela’s collections and parades when he was a student (Chenoune,
2007).
Comme des Garçons *Jacket and dress*

Several garments in the NGV collection also evoked the idea of the toile through their incorporation of calico or similar fabrics. Two works included *Jacket and dress* 1998 and *Dress* 1996 by Rei Kawakubo for her label Comme des Garçons.

In the Comme des Garçons *Jacket and dress*, the use of cotton lawn referenced Vionnet’s toile which is worked in calico, muslin or lawn by the designer around the mannequin form. In the *Jacket and dress* cotton lawn literally lay under the design of the fine black wool ensemble, the way that the sketch philosophically or conceptually lies under the design of the finished garment as its initial idea. The ensemble gave the impression that designer, Rei Kawakubo formed her toile, and then rather than translate it into a different fabric, she mounted the fabric selected for the garment over the top of her toile. The garment is usually a consequence of the toile, but here they became one. Traditional black wool suiting was mounted on top of the thinnest layers of bluntly cut muslin, so that the toile and garment seemed to merge.

The cotton lawn peeked out on the lapels of the jacket and through the centre back of the dress, asserting its presence within the design. The garment design process was no longer disclosed within the designer’s studio in a series of stages which progressed through sketching and making, but recorded in the garment itself.

Reference to the toile also appeared as design features. The strong contrast between the cream and the black framed each other. The white cotton lawn highlighted the curved line of the unfastened *Jacket*. At the *Dress*’ neckline, the lawn extended a few millimetres, neatly framing the black. The unfinished edges were basted with loose, even thread—a common dressmaking technique used to temporarily secure fabric—as a permanent decoration.

Kawakubo described this collection as ‘clustering beauty; the beauty of piling up, gathering together, strength through repetition’ (cited in Spindler, 1997). This was perhaps alluding to the repetitive gesture of working, thinking and resolving cloth in order to achieve the design of the garment.
67. & 68. Comme des Garçons Dress 1996
Comme des Garçons Dress
The toile could also be read in Comme des Garçons’ Dress in the thin cream cotton base upon which a heavy damask skirt was mounted. The skirt, awkwardly and uncomfortably applied, appeared still in the process of being made and formed around the dressmaker’s dummy. It was all at once falling yet secured. The impermanence of the skirt made it appear as if it could be in the dressmaker’s studio, still being pinned, considered and conceived. The toile, which is persistently in the act of being made, is always at the beginning, alluding to the final rendition, yet never arriving. The complication here is that the garment looks like a toile, but it was presented on the catwalk as a finished garment with a short jacket over the top.

From the Flowering Cloth collection, the Dress was worn on the catwalk under a cropped damask jacket, gathered at the neckline. This jacket was not given with the outfit, but instead, a longer one which would have completely obscured the Dress. I chose to display the Dress without the jacket.

When I first saw the Dress it was by itself hanging in the NGV wardrobe. In this first instance, I read the toile within it. This was the interpretation it was given in display. I did not know that it was presented with a jacket on the catwalk, but discovered this after it had been selected for display. Through consideration I made a decision to present my first instinctive response as it would display an experience of the Dress.

As curator, these considerations constantly recur. Regularly, the curator negotiates between several interpretations of a work. These can include the curatorial premise, those of the designer, the wearer, magazine editorial and others. At the same time, often only fragments or chosen combinations of ensembles are donated, as opposed to entire outfits as they were presented on the catwalk. Sometimes these remnants of a collection are offered by a boutique. These can include the pieces from a seasonal selection chosen by the retail buyer that then did not sell. The donated pieces then become mis-matched ensembles when compared to catwalk display. Sometimes it can be the personal choices of a consumer that are offered to the gallery.
These collection fragments can pose questions for the curator, who must decide initially whether these fragments should be acquired and then if so, how to compensate for their absences in exhibition display. Sometimes this means that a garment is not presented as it was on the catwalk, and sometimes garments are recreated in order to accommodate those gaps. The curator constantly considers which interpretation and presentation should be prioritised for exhibition display. The exhibition concept can shape these considerations, such as in this display of Dress in *Remaking Fashion* where the reading of the toile was prioritised over the catwalk presentation addressing perceived hierarchies of display.

*Remaking Fashion* aimed to represent the initial emotive, perceptual and sensory experiences of the Dress. Therefore it was presented unobscured by a jacket and on its own. On its own, it seemed vulnerable, perhaps because it wasn’t supposed to exist without a jacket. So thin, the bodice of the Dress was almost like a lining, but in cotton lawn it referenced the toile.

Deyan Sudjic (1990) described Kawakubo’s interests in design process as expressing ideas which her pattern-makers interpret. He interviewed a pattern-cutter who said, “Another time she didn’t produce anything, but talked about a pattern for a coat that would have the qualities of a pillowcase that was in the process of being pulled inside-out. She didn’t want that exact shape, of course, but the essence of that moment of transition of half inside, half out” (cited in Sudjic, 1990, p.34). This interest in the process of transience is expressed in the Dress and Jacket and dress, as each express a feeling of becoming, a mood, an emotion or a sentiment.

Sudjic (1990, pp.31-34) also wrote:

She surrounds herself with individuals who can give her the creative input she needs, and they in turn rely on her leadership to push them in directions neither she nor they can foresee…. When she starts on a design, she isn’t sure what she is looking for and neither are her collaborators; together they edge forwards to find the answer to a problem that when they began hadn’t been fully defined. It is certainly a process that both the cutters and Kawakubo value for its spontaneity and for the possibilities it provides for creative interaction.

The illustrations and photographs in the book imply that their design is progressed through the toile, refined little by little as Vionnet refines her toile.
Yohji Yamamoto Jacket and skirt

The Yohji Yamamoto Jacket and skirt 2000 in the NGV collection also evoked a sense of impermanence. The ensemble had been exhibited in the NGV exhibition Everlasting: The flower in fashion and textiles in 2005, and while the focus has been on the jacket as it featured floral motifs, the plain white skirt had also been intriguing. In cream cotton lawn, it contrasted dramatically with the blue and orange bodice, and seemed plain and somewhat unfinished. There was an incongruity between the bodice and the skirt. In plain white it registered the calico toile. Fabric was casually gathered at the sides, without regularity or order, expressing a sign of impermanence. It was this impermanence in addition to the incongruity with the bodice that expressed the toile and the process of being made.
The *Jacket and skirt* reminded me of Dior (1958, p.77) writing, ‘effects which had been completely satisfactory in the white canvas of the toile, carried out in the actual fabric, reveal glaring defects. A mistake in quality, or colour, obliges me to begin all over again.’ Perhaps it is for this reason that Yamamoto retained the white of the toile. Dior acknowledged that once the calico of the toile is translated into a different fabric, the design and its effect changes. It becomes something else, and sometimes it was more pure, more perceptive and truer in the original calico toile. For Yamamoto (Bonnet, 2006, p.83) ‘the effects of calico can be more beautiful than the final result’. Where Dior acknowledged that the translation in fabric translates the design, perhaps for Yamamoto, no translation retained the spirit or the intention of his design. It is perhaps for this reason he retains the creamy white cotton lawn, still raw and reminiscent of the act of creation.
From the 2000 spring-summer collection, *Jacket and skirt* was shown on the catwalk with garments that featured more obvious references to the toile in their design, such as horizontal red stitch lines that marked the bust, waist and hip, and black vertical lines that marked the location of darts and seams. These lines were typically marked on the dressmaker’s dummy and the toile to orientate the grain of the fabric over the form. Illustrated in the exhibition catalogue, *Patronen = Patterns* (2003) they had direct reference to the way the toile informs garment design. In association with these, *Jacket and skirt*’s relationship to the toile was further supported.
72. Comme des Garçons Dress c.1984
73. Comme des Garçons Dress 1995

Ultimately, this work was not included in *Remaking Fashion* as it had been exhibited in *Everlasting* in 2005 and in the Yohji Yamamoto retrospective *Radical Elegance: Yohji Yamamoto garments in Australian Collections* at the Art Gallery of Western Australia in 2007.49 Choosing not to include it led to further exploration within the NGV collection. In this process I considered the Comme des Garçons Dress, c.1984 which had been heavily influenced by Vionnet in terms of its cut and composition. It has a direct relationship to a work by Vionnet illustrated in the 1998 exhibition

49 Textiles’ sensitivity to light means that they are exhibited periodically for short periods of time, and rested for longer periods of time in the darkness of storage. Displayed in 2005 and in 2007, there had not been ample rest time for the work in between.
catalogue *Cubism and Fashion*. However the *Dress* was made of wool and did not strike me as having a strong enough relationship to the toile. Another Comme des Garçons garment in the collection *Dress* 1995, recalled an assembly of flat pattern pieces, clearly delineated in black and white. While referring to one of the processes of constructing garments, it did not recall the process of toiling on the stand and was therefore not selected for exhibition. Instead garments were sought that had a specific relationship to Vionnet’s practice of toiling on the stand. Surveying the collection in this way however led to the discovery of MATERIALBYPRODUCT’s *Dress prototype 1/1, 2007*.50

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50 While the exhibition included predominantly international fashion and textiles, it was also able to include select works from the Australian fashion and textiles collection.
MATERIALBYPRODUCT Dress prototype 1/1

I considered the NGV holdings of MATERIALBYPRODUCT (MBP) as I knew that design process was integral to its philosophy and garment production. It aims to discover design through innovating its methodologies and its garments were material byproducts of the garment design process, hence the name of the label. Of the NGV’s seven examples, one garment clearly stood out for the simple reason that it included calico in its skirt.

From interviewing the designers Susan Dimasi and Chantal McDonald, I discovered that Dress prototype 1/1 2007 was in fact a kind of toile, as it had been draped on the stand in anticipation of their collection, Soft hard. To conceive the dress, the designers had combined an irregularly shaped calico remnant from a previous collection, with a tattooed hide waistband and a sample bodice covered in correction fluid blotting from their lace curtain template. The dots referenced the typically transitory chalk marks in dressmaking to guide pleating, joining and darting which disappear following their use, however at MBP, these marks are adopted as a permanent attribute on the exterior cloth.
Dress prototype 1/1 instigated the Soft hard collection, thus performing the role of a toile. Yet, it was also presented among MBP’s finished works in its catwalk presentation, with its temporality intentionally retained. The edges of the work were unfinished, the folds were casually draped. It still appeared a little haphazard and unresolved, representing the materialisation of its process captured in the toile.

Its title Dress prototype 1/1 tells us that it is a ‘dress prototype’ and therefore a trial before manufacture. The use of the term prototype, which is more typically used in an industrial setting, acknowledges the reproductive nature of fashion, which is generated in multiples. Its acknowledgment of an edition 1/1 tells us that it is a singular edition, purposely adopting the language of the art world, where copies are limited, particularly in prints and photography which are also produced in multiples, in order to increase their value in art values of status and uniqueness. This numbering system was also adopted by haute couture with the use of individual model numbers inscribed on the backs of labels. The title Dress prototype 1/1 acknowledges this dual occupancy of fashion within the art and industrial environments. As a toile, and as a unique edition of a particular item, it gives the sense that it was created in a moment and unable to be repeated. It represents the toile as a stream of consciousness, a flow of thought, reminiscent of Vionnet’s practice of searching for her design through forming fabric around her wooden doll. In Dress prototype 1/1 the toile becomes material evidence of a thought process, and its uniqueness aligns it with the language and values of the art world. Yet its title acknowledges the reproductive nature of fashion.
Erin Santamaria (pers comm. 29 April 2009), former production manager, argued that every garment in the collection is a toile, because it is constantly being tested, and scrutinised as to how it can be improved in the next rendition or incarnation in the following season. As each member of the team wears MBP garments almost exclusively, they are constantly testing the design by wearing the garments themselves. Their design practice is acutely aware of the function and uses of the toile. Dress prototype 1/1 drew attention to it by placing it within the final presentation, and amongst the other collection garments in the catwalk presentation.

Dress prototype 1/1 was displayed along with Comme des Garçons' Jacket and dress and Dress to form a distinct grouping in the front showcase of the gallery. What the three pieces had in common was a strong reference to the state of the toile in the process of being made, to its organic qualities and its state of impermanence. They were presented in the front showcase as a kind of introduction to the exhibition, as the toile in the process of design was fundamental to Remaking Fashion.
The Toile for Coat and Comme des Garçons Jacket, shirt and skirt

Within the NGV collection another outfit by Comme des Garçons incorporated calico. Unlike the other examples discussed above, its edges were turned, expressing a stronger sense of finish. The outfit, which was made up of a jacket, shirt and skirt in calico and white chiffon, appeared more conventional in its structure, aligning it with the calico toiles from the Lucas archive. These were also based on conventional clothing structures, such as jackets and coats and expressed a sense of finish with their edges turned.

As a result, the use of calico created visual incongruity. The turned edges, and conventional forms meant that Jacket, shirt and skirt 1993 and Pierre Cardin’s calico toiles looked like finished garments, however in calico, they looked glaringly void, blank like canvasses waiting to be coloured. Jacket, shirt and skirt, which was based on the three-piece suit, looked particularly bare without the tonal flecks, stripes, or subtle checks which add colour, pattern and texture to suiting. As toiles for jackets and coats, the calico toiles also looked bare. In matt calico, texture, sheen or tonal variation were absent, as if the colour and pattern had been drawn out. This vacancy was a
characteristic of the toile that Yamamoto retained in his skirt of *Jacket and skirt* 2003, as discussed earlier.

There were six calico toiles in the wardrobe, and of these one was selected to be displayed beside the *Jacket, shirt and skirt*. This pairing would interrogate the relationship between the use of calico in the toile and the use of calico in finished design. It was also reflected in the transgression from using materials for making to using them in finished design. The selection of *Jacket, shirt and skirt* beside Pierre Cardin’s toile supported the argument proposed in *Remaking Fashion* that the beauty of the materials of making were adopted as design features of finished design.

A double-breasted coat with four buttons was selected to accompany *Jacket, shirt and skirt*. I selected the *Toile for Coat* 1960 with the simplest line. The contrast between the designs of the two garments was pronounced. The iconic double-breasted 1960s design of the toile with large buttons with shorter with sharper lines was placed towards the back of the showcase. In opposition, the softness of the *Jacket, shirt and skirt* with draped chiffon over calico, tall and dominating, was placed towards the front of the showcase.

The contrast in designs ensured a recognisable time lapse between the toile and the *Jacket, shirt and skirt*. The time lapse was important so that the toile was not mistaken as a toile for the outfit beside it. The works were to be understood in opposition, different in time and space, so that in combination, their common feature was the calico. Calico signalled the toile and the presence of calico in the *Jacket, shirt and skirt* was intended to evoke the presence of the toile in finished design, represented by the single shared feature. The unbleached calico cloth pointed to the change that had occurred in design and design hierarchies of fabrication between the 1960s and the 1990s.

Side by side, the toile looked more complete than the *Jacket, shirt and skirt* garment next to it. Investigating structure and design process, Kawakubo had inverted the form of the jacket, transferring padding to the sleeves, and replacing the jacket fronts with draped soft white chiffon. Underneath, a calico shirt was also inverted with the shirt’s buttons and buttonholes sewn up and a

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51 References to ideas of complete and incomplete, finished and unfinished will be discussed in narrative nine.
zip inserted through the centre back, forcing the wearer to consider the process of dressing and the functions that enable it. Like the Jacket, the ankle length calico skirt was also overlaid with white chiffon, which finished just short of the hem, imitating a lining. The three components merged and weren’t easily discernable from each other, creating the impression of one continuous piece. Overlaid with white chiffon, it looked like it had been turned inside out.

**The use of calico in finished design**

The use of calico in finished design upturns hierarchies between materials associated with finish and materials associated with process. Calico has origins in the design process and the technique of draping on the stand, particularly practiced by Vionnet, and was once a fabric that was used in design process, translated into fabrics such as wool or silk in the finished fabric. Designers, including Kawakubo in Jacket, shirt and skirt, presents calico as the fabric of a finished garment, broadening the fashion design language.

In this narrative, the calico toile represented one of the toile’s functions as a sketch or stream of consciousness to record a designer’s initial ideas when toiling in the round. Pierre Cardin’s Toile for Coat was not originally used in this way, but in exhibition was used to trigger readings of the use of calico in the design process, and calico’s use for experimentation and conceptualisation as practiced by Vionnet. In combination with contemporary fashion pieces by Margiela, Kawakubo, Yamamoto and MATERIALBYPRODUCT, the reference to the function of the toile as a material stream of consciousness were strengthened, as each of the contemporary garments exhibited characteristics of design process in their design and use of materials. Some of these features included loosely draped pieces of calico or evidence of unturned edges, which referenced the design process. Each of these pieces evoked the organic design process of designing with calico in the round.

Through the selection of works, the organic process of designing in the round was referenced in static display. The design process, which includes a number of dynamic stages, was reflected in the selection of contemporary works. In combination with the Toile for Coat, these selections showed how objects in a museum environment can be selected and arranged in order to draw out diverse meanings.
Narrative 2:
Translation
76. Pierre Cardin *Toile for Dress* 1961
In the exhibition *Remaking Fashion*, six blue toiles were displayed together within one long showcase in order to represent the potency of the experience of viewing the blue toiles within the wardrobe in NGV storage. A seventh toile was presented in the front case of the gallery, in order to provide an introduction to the exhibition. The six blue toiles, and the seventh in the front case, together represented seven narratives which reflected on the use of the toile at Lucas.

In this narrative, one of the six blue toiles was considered in relation to its role as an export toile in the system of haute couture to assist reproduction. The export toile was used to transfer design from Paris to international manufacturers. International manufacturers paid a fee to purchase toiles that they could copy to make garments for their local markets, while couturiers used this system as financial support for their business.

Two works were paired in order to illustrate this use of the toile; the export toile *Toile for Dress* 1961 and an image of the dress worn by a model *Dress 1960* which was featured in the exhibition catalogue, *Pierre Cardin: Past Present and Future* (1990). When placed together, the most significant difference between the two works became evident. The image of the dress was sleeveless, while *Toile for Dress* featured small inset sleeves. While at first they had seemed the same, they were in fact different. The image featured Pierre Cardin’s 1960 winter collection, while the export toile was presumably made afterwards and exported to Lucas, where it featured in Lucas’ 1961 autumn collection. Therefore sleeves appear to have been added for export. In order to suggest reasons for the difference, I questioned the role of the export toile in the haute couture system by looking at the origins of the system and how it changed following World War II. Through these comparisons, I began to understand why the export toile came into existence, and how it may have been used by Pierre Cardin in order to speculate on why sleeves were added to the *Toile for Dress*. 
The system of haute couture

The export toile was an early feature of haute couture. Begun by Charles Frederick Worth in the 1860s, haute couture celebrated a singular personality and house namesake who designed seasonal collections (De Marly, 1990). Garments featured a designer label, and were made within a Parisian base and network of specialists in, amongst other skills, embroidery and textiles trims. Worth also offered the possibility for adaptation. For example, collection designs could be catered and individualised to the private client. A client could choose a dress and then make small changes to colour, fabric or design to suit her taste or physique.

As well as this, haute couture included the sale of toiles for export to international markets. These toiles were calico or cotton copies of seasonal collection designs sold specifically to international manufacturers to be imitated through reproduction. This innovation of selling toiles to international markets existed as the financial backbone of the haute couture industry from the 1860s until the 1960s (Palmer, 2001). While singular garments tailored to the physique and taste of individual clients increased the symbolic value of haute couture, Troy (2002) argues that fashion must be generated in multiples in order to secure profit. By selling couture toiles to international manufacturers to reproduce for their own local markets, Worth’s system of selling toiles provided this possibility. In this system, Worth secured steady financial gain by selling multiple toiles offshore, whilst also maintaining an image of exclusivity through the sale of singular tailor made garments to often high-profile clients in Paris. Coleman (1989, p.33) states, ‘The essential innovation attributed to Worth does not reside in the cut of his designs; it is, rather, the creative aspect of producing “models” which then could be distributed commercially throughout the world.’ These models were calico and can also be described as export toiles.

Worth’s toiles were largely sold to American manufacturers and department stores where they were used to produce ready-to-wear garments for local markets (Coleman, 1989). The garments made from these toiles were embraced by magazines such as Harper’s Bazar. In the December 19, 1874 issue of Harper’s Bazar, New York manufacturer Lord and Taylor was credited alongside

52 For example, the beautiful and fashionable wife of Napoleon II, Empress Eugenie, wore Worth’s designs, increasing their desirability and demand amongst the wealthy elite all over the world.

53 This magazine first appeared as Harper’s Bazar in 1867. Its title had changed to Harper’s Bazaar by the 1930s.
‘a stylish toilette made by the celebrated Paris dressmaker Worth’ (Coleman, 1989, p.36). Magazine’s support of the couture copy perpetuated its activity. Subsequent magazines also enthusiastically embraced the designer–sanctioned copy. This practice became an established aspect of haute couture, while couture copies became important local fashions.54


The use of the toile in the postwar period

Christian Dior established a new era in fashion which changed the economics of couture (Morais 1991). He adopted Worth’s system of haute couture, which included the sale of toiles to foreign manufacturers, but aggressively expanded international sales, shaping postwar couture culture and influencing Cardin’s subsequent use of the toile. Following his successful New Look, Dior courted American buyers, as Worth had, and then further expanded his markets to include European, South American, Australian and eventually Japanese buyers (Wilcox, 2007). This expanded his distribution of export toiles and began his aggressive expansion and priority of international markets.

In his biography, Dior (1958, pp.112–115) wrote that collections were typically shown to international manufacturers before private clients. In this way, Dior prioritised international sales over local ones. Representatives of big American department stores were shown collections first. Following this, manufacturers were invited, the Parisians themselves, international clientele, and finally the simple tourists (Dior, 1958). The sale of toiles to international buyers increased progressively in importance after the World War II as private clients dwindled and department store

ready-to-wear dominated. Dior’s strategy was incredibly successful. From the early 1950s, the House of Dior was responsible for 55 per cent of the entire exports of the French couture houses.

He also began to design collections specifically for international buyers’ tastes. Two collections each year were created for American women, and in 1952 an agreement was signed with the House of Youth in Sydney, granting exclusive reproduction rights for Dior’s New York ready-to-wear designs. These were modified versions of French style. The company’s director noted, ‘The prestige attached to the Dior label means a great deal to us, and women need not be frightened of any extreme styles in our Dior collection’ (Mitchell, 1996, p.50). There was also a common understanding that the tastes of foreign buyers differed from Parisian tastes.

Dior was aware of the need to cater to international markets, not only by prioritising them but also by addressing their tastes. When creating clothes for New York, ‘The dresses will be a “conservative evolution” of his Paris models, designed with one eye on US tastes and the other on the limitations of machine production’ (Wilcox, 2007, p.44). Dior strategically married the commercial with the artistic. He created more artistic or extreme design in Paris and sold more conservative designs to international markets. He relied on the Parisians to purchase, support and maintain the artistic aspect of haute couture, and international markets to purchase volumes and provide financial stability. Pierre Cardin, who had worked at Dior, may have been influenced by his business strategies and also catered to the tastes of his international buyers of which there were many. Lucas was just one of Cardin’s clients.

Differing tastes
It was widely accepted that Parisian tastes differed from international tastes. International markets for couture included, amongst others, America, Canada, Australia, Germany and Norway. Palmer (2001) recorded criteria for purchasing couture for Canada. Department store buyer Ollie Smythe notes that ‘Her selection criteria were based on style, size, and appropriateness for the Toronto season’ (Palmer, 2001, p.89). Therefore buyers bought styles that suited the specific tastes of their customers. Certain styles also had to be avoided, as ‘…there was an implicit understanding that most French clothes were too extreme for Canadian taste’ (Palmer, 2001, p.96). Extreme features were considered to be tight skirts which made it difficult to walk, or immodest clothing. This was
particularly important, as in Canada couture clothing was purchased not to be extreme or daring, but to be appropriate and respectable (Palmer 2001).

In Paris Fashion, Steele (1999) compared French and British taste by featuring French and British fashion plates of similar dresses side by side. The neckline of the French dress was significantly lower than the neckline of the British dress. Such comparisons gave French fashion the reputation of being immodest, especially in comparison to British fashion which was considered conservative and durable (Palmer, 2001).

In Canada, British design was favoured over French taste as French taste was considered to be sometimes immodest or extreme. In Australia, there was a similar sentiment. Maynard (2001) argues that in the 1950s Australia was developing stylistic ties with Northern America, which included ‘enlightened commonsense’ in favouring practical dressing over ‘exaggerated overseas fashions’ (Maynard, 2001, p.47). There was a growing sense that ‘Australia was a conservative environment, lagging well behind the rest of the world’ (Maynard, 2001, p.51). French couturiers understood this and adapted designs for foreign appeal. Christian Dior demonstrated this when he created collections specifically for international markets, and in this, changed the economics of couture. Export markets provided financial stability, therefore their tastes were specifically addressed in export toiles. Changes made to designs included raising necklines and covering shoulders, which may explain why sleeves were added to the export toile purchased by Lucas. Cardin’s sleeveless version may have been considered immodest, extreme or exaggerated, which were considered to be negative attributes for Canadian and Australian buyers.

**Maintaining exclusivity**

There could also be another reason why sleeves were added to the export toile. During this period, changes were made to export models in order to maintain exclusivity for haute couture clients. Palmer (2001, p.78) wrote:

> Even though haute couture was marketed as unique and special, everyone knew that this was no longer true. The couture houses had to be as careful not to sell designs to private clients or to stores retailing originals if the same designs would end up being copied for
mass manufacture. To offset this possibility and to cater to their customers’ tastes, stores would also modify designs for their markets, just as a private client could do.

While the *Toile for Dress* was sold to Lucas and not to a department store, there was still the possibility that garments made from couture toiles could diminish the exclusivity of haute couture made for the private client. Therefore, it is possible that Cardin amended his export toiles to differentiate between designs sold in Paris for private patrons and those sold internationally to manufacturers for mass production. Pierre Cardin toiles were also frequently purchased in America, demonstrating that Pierre Cardin toiles were purchased widely.

**Why the disparity between Pierre Cardin’s *Toile for Dress and Dress*?**

*Toile for Dress* shows that toiles were used to export design from Paris to international markets. A comparison between the export toile and the image of the dress in the exhibition publication *Pierre Cardin: Past, Present and Future* demonstrates that there could be a disparity between collection pieces and export toiles. This may have been because haute couture houses were catering to the tastes of international markets, or creating a mark of difference between items available for private haute couture clients and international manufacturers. It is also possible that Cardin was making changes to export toiles for both of these reasons. Conservative international tastes inadvertently preserved extreme or exaggerated designs for Parisian clients, thus perpetuating the division between Parisian design and the rest of the world.

In *Remaking Fashion*, a comparison of the image of the dress and the export toile provided insight into the relationship between the couture house and manufacturer. It also hints at an aspect of the design process which occurred at Pierre Cardin in Paris as designs were altered to sell offshore to facilitate reproduction. This demonstrates one way that the toile was a part of a design process between a Parisian couture designer and an Australian manufacturer. It indicates one use of the export toile in design process. In *Remaking Fashion* extended text assisted in providing this interpretation. Its intension was to open up dialogue on the export toile.

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55 Cardin also used the toile to design garments, draping fabric on his own body to design female and male garments (Keith Stammers, interviewed 5 July 2006).

56 The extended label can point to ideas in a brief way, but limits the possibility for expansive explanation.
78. Lucas Seasonal collection book 1961 autumn
79. Lucas Collection catalogue 1961 autumn
Narrative 3

Transition
80. Pierre Cardin *Toile for Dress* 1961
81. Lucas Dress 1961 (detail) in *Vogue Australia* 1961 autumn p.70
Narrative 3: Transition, considers the major changes that occurred in production systems and patterns of consumption from 1959 to 1962, the time period in which the toiles were made. One of the toiles from the wardrobe, Toile for Dress 1961, in particular reflected those changes. Between 1959 and 1962, ready-to-wear57 began to rise in dominance and influence as ‘Haute couture, the accepted fashion authority up to this point, no longer seemed to offer designs that fitted the ordinary and practical lifestyle of people in the new, post-World War II era’ (Nii, 2002, p.510). In the 1960s, society entered an age of mass consumption and the dynamics of mass production were evident everywhere in the world of fashion (Nii, 2002, p.510). The rise of one system, ready-to-wear, had repercussions on the desirability of haute couture, which became deemed less fashionable by outspoken youth. This affected the design, production and consumption of fashion, and in particular the export toile. With less demand for haute couture, there was less demand for its reproductions made from export toiles and hence declining demand or need for the export toile itself. Therefore the period 1959 to 1962 bridges a period of pronounced change in both systems of production and design. The Toile for Dress represents several examples of this transition. It captures the transition in design from typical hourglass 1950s silhouettes to more linear 1960s shapes. It also bridges two garment forms, structurally morphing from a dress into a coat. At the same time, it is also located within the period from 1959 to 1962 which marked the near end of the export toile.

**Transition between dominant production systems**

The production systems haute couture and ready-to-wear had existed side by side since the nineteenth century, with ready-to-wear the subordinate of haute couture. Ready-to-wear was typically associated with poorer quality clothing, worn by lower classes, or as uniforms or mourning

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57 Ready-to-wear is the English equivalent of prêt-a-porter in French.
wear\textsuperscript{58} while haute couture was patronised by the moneyed elite. In the interwar period, Schiaparelli and Chanel had sold ready–to–wear garments and in 1948 Christian Dior opened a boutique to sell ready–to–wear garments in New York, yet greater status was still credited to their haute couture garments. All this changed in the 1960s, when ready–to–wear began to exist at the forefront of fashion. It existed as a compelling and dynamic force led and embraced by youth culture rather than as inferior of haute couture. Therefore the year that \emph{Toile for Dress} was designed, 1961, marked some of the era’s significant changes.

The shift from the popularity of haute couture to ready–to–wear affected the need and presence of the export toile. Palmer (2001, p.288) acknowledged that by the early 1960s a change was evident and that ‘the importance of couture originals had drastically dwindled’. The decline in the dominance of haute couture affected the demand for haute couture and therefore the demand for export toiles, which eventually affected its existence. Eventually the export toile would drive design in a more unconventional way, which was discussed in narrative one and will be discussed in narratives nine and ten, when value becomes assigned to the aesthetic qualities of the toile. The \emph{Toile for Dress} exists at the end of this era of the export toile.

\textbf{The decline of the export toile}  

The system of selling toiles had been instrumental in the 1950s and existed precariously into the 1960s. Widespread changes in fashion affected how the export toile was used. Pierre Cardin began selling toiles from 1959 to Lucas in Australia. Like many designers before him, Cardin used the export toile in order to secure financial stability for his company. In the early 1960s Cardin had financial difficulties with escalating labour costs and slow-paying clients (Morais, 1991). Haute couture was having an identity crisis because of declining demand and changing market desires. Cardin responded with aggressive commercial expansion. He sold toiles to export markets, as well as to French department stores. \emph{The Washington Post Times Herald} (1962, April 10, p.B5) celebrated him as ‘the pioneer in recognising that Parisians were the orphans, left out of the family of women who buy the relatively inexpensive readymade reproductions of new couture styles each season.’\textsuperscript{59} However, this caused major upheaval to the haute couture system. Haute couture had

\begin{footnotesize}
\textsuperscript{58} In the nineteenth century the convention of mourning also created a ready–to–wear industry for mourning wear that was purchased by the middle and upper classes, though this ended with World War I.

\textsuperscript{59} The quote was amended to UK spelling in order to maintain consistency throughout this thesis.
\end{footnotesize}
always been exclusively associated within Paris, and Paris had long been established as the
centre ‘for the creative design and skilful production of luxurious high fashion’ (Wilcox, 2007, p.12).
Charles Frederick Worth had allowed limited mass production to exist offshore, maintaining haute
couture’s Parisian exclusivity, while Cardin brought mass production to Paris and the centre of
haute couture, attracting adverse reactions. To allow the mass production of haute couture fashion
within Paris undermined Paris' claim as the centre of luxurious high fashion. Cardin’s volume of
design increased, making collections of up to 300 items to satisfy his extensive markets of offshore
manufacturers and private patrons. In this way, access to increased markets created more designs
and were distributed more widely that it had been before. At the same time it signalled a weakness
within the system of selling toiles.

Cardin increased his collections to satisfy manufacturers’ demands for different styles. He also
allowed extensive adaptations to his designs to cater to manufacturers’ desires in order to remain
commercially attractive. This included the Australian company Lucas. In the system of haute
couture this should not be surprising, as the client was always able to make adaptations to
garments to amend them to their personal taste. In this instance the client was the manufacturer.
The two companies, Pierre Cardin and Lucas, relied on each other for differing objectives. Pierre
Cardin’s was to secure financial stability, while Lucas’ was to attract prestige, which will be
discussed in a subsequent narrative. Cardin encouraged expansion and replication, yet his
extensive output threatened the ‘exclusivity’ of haute couture. While haute couture had never
actually been exclusive in reality, having to function on a system of multiples in order to generate
income, it celebrated and perpetuated the ideals of fine art and the idea of the one-off (Troy 2002).
Pierre Cardin’s pronounced expansion and willingness to be replicated further destabilised the
system of haute couture and its financial backbone of selling toiles to offshore manufacturers. The
Toile for Dress existed within this period of turbulence which would lead to the decline of the export
toile.

Numerous systems had been implemented to protect haute couture. For example, in 1913 Paul
Poiret founded an association known as Le Syndicat de Defense de la Grande Couture Française
et des Industries s’y Rattachant (The syndicate for the protection of the great French couture and
related industries) to combat counterfeiting (Troy, 2002). Only a little later, Vionnet began to stamp
her thumb print on the labels of her garments to demonstrate their authenticity. However these examples relate to unsolicited counterfeiting. The use of the export toile was not counterfeiting. Lucas did not copy out of turn, but purchased the privilege to copy from Cardin’s export toiles. One of its original purposes had been to combat counterfeiting and ensure financial gain for the couturier.

For Coleman (1989) Worth’s initial motivation for the sale of toiles was to control copying, receive profit for his designs and increase his influence. In cotton, toiles were economical to export and relatively inexpensive for the manufacturer to purchase. The toiles also contained design and construction information that was intended to improve production. Without a toile, a manufacturer may just make a sketch of the couturier’s design and replicate it poorly. A poorly reproduced copy would weaken the reputation of the designer. With the toile, couturiers provided the manufacturer with the ability to replicate the design more accurately, identifying the specific location of seams, darts, pleats, folds, and other tailoring indications to make acceptable copies of a designer’s garment. Worth’s intention was not only to secure profit, but also to ensure the translation of design.

The system of selling toiles had been instrumental in the 1950s and existed precariously into the 1960s. Carrie Donovan (1961, 22 March) signalled the breakdown of the system when she reported that there were too many copies on the market, each at different price points without ample distinction between products. The New York Times (1965, 5 March, p.28) article featured the headline ‘Cost of Couture Clothes Rises, but Profits Don’t’, signalled further concerns. The export toile, which had been created in order to generate less expensive fashion offshore, was no longer seen to be as financially profitable. The article also acknowledged there was a preference for ready-to-wear where fashion overhead costs were lower. Ready-to-wear fashion was more profitable for manufacturers and came to override the desirability for the export toile.

In addition, the same article, acknowledged that readymade couture declined in popularity in favour of ready-to-wear fashion (1965, 5 March, p.28). Not only was ready-to-wear less expensive, but it was also highly fashionable. These comments from 1965 mark the decline of the export toiles. Haute couture’s declining popularity, as well as extensive costs, meant that garments made from
export toiles were less desirable and therefore profitable and would lead to the decline of the export toile. This decline in popularity was staggered however. Conservative markets, including America and Australia, continued to purchase export toiles into the 1960s, including Toile for Dress from 1961.

**Australia’s delayed transition**

Within the fashion world, a number of events began to mark these changes in methods of production and consumption. For example, 1957 signalled major changes in fashion, first with the introduction of the sack-back, a forerunner to the looser silhouettes of the 1960s and then the death of Christian Dior, which marked the end of the golden age of haute couture\(^{60}\). Following his death, Yves Saint Laurent shocked the establishment with his youthful beatnik collection for Christian Dior, signalling changing times and changing moods.

Pierre Cardin had also pioneered ‘the system of a ready–to–wear business operated by an haute couture designer house’ (Nii, 2002, p.511) leading to his discharge from the Chambre Syndicale in 1959. In 1960 he created ready–to–wear men’s fashion, changing the production of men’s clothing, ‘which up until then had been the closely guarded purlieu of tailors in a system that had remained largely unchanged since the French Revolution’ (Nii, 2002, pp.511-2). Pierre Cardin’s innovations had profound effects on the consumption and production of ready–to–wear fashion, whilst he simultaneously continued to sell export toiles.

Youth fashion was on the rise. The advent of the ‘swinging sixties’ was staggered. In Britain, the Tate Britain exhibition Art and the 60s: This was tomorrow began with works from 1956 (Tate Britain, 2004) advocating the beginning of this new stylistic period, while in Australia, the swinging sixties began years later in 1964 with the arrival of the Beatles (Whitfield, 2005). Changing fashions followed. In 1965, British model Jean Shrimpton caused a sensation at the Victorian Racing’s Derby Day, wearing a white shift dress designed by Colin Rolfe which ended ten centimetres (3.9 in) above her knees. She wore no hat, stockings or gloves and wore a man’s watch, which was unusual at the time. Shrimpton was unaware she would cause such reaction in the Melbourne

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\(^{60}\) The years 1947–57 were regarded as the golden years of couture. They mark the advent of Christian Dior’s New Look to his death. An exhibition of the same name was held at the V&A museum in London in 2007.
community and media, which eventually led to the wide acceptance of the mini-skirt. This was not immediate. In 1966, Sydney designer Madame Rocher stated that ‘very short skirts and elegance were incompatible’ (Lidden cited in Whitfield, 2005, p.4). Conversely, in Sydney, youth styles were embraced. In 1960, the House of Merivale drew inspiration from London’s rising boutique culture and op world mix of fashion, music and art and stocking young Australian designers such as Prue Acton and Norma Tullo (Whitfield, 2005). However widespread change was slow. In this interim period of staggered change, Cardin sold numerous toiles to Lucas, capitalising on Australian’s prolonged desire for haute couture and uneasy transition to the rise of youth culture signalled by ready–to–wear.

**Design in Transition**

The production, consumption and design of fashion were all interconnected. Dominant systems of production influenced design, and design was altered in line with the systems used to produce it. For example, 1950s fashions were typically formed around an hourglass silhouette following Dior’s New Look, with rounded shoulders, a cinched waist and full hips. This silhouette was perfected within the haute couture system which was based on artisan techniques required to achieve specialist tailoring and fitting, often sculpted over numerous underpinnings. The production of haute couture was exclusive and artisan-based. Its consumption was elitist, time-consuming and specialised, occurring in salons that required introduction and appointments. This was reflected in the high–quality garments made by Dior in the 1950s.

By contrast 1960s youthful ready–to–wear fashions were created around more linear silhouettes that were easier for machine manufacture. These were not dependent on a series of specialised understructures as haute couture had been, but were less-tailored and therefore would be more likely to fit more bodies. At the same time, the minimised tailoring and straighter seams made them more ideal for machine production. In this way, the systems of production reflected the design and vice versa, causing them to both change at the same time. Ready–to–wear was made and purchased with speed and immediacy by a newly independent youth market in the egalitarian environment of the boutique, where shoppers could roam as they pleased without appointment or introduction. The machine manufacture of ready–to–wear also made it less expensive, superceding the role of the export toile.
Following a survey of the wardrobe of toiles, one particular toile reflected this transitional stage of changing patterns of consumption and production through its design. Dated 1961, it was designed during this period of profound change. At the same time, its design also featured characteristics of transition capturing aspects of the 1950s and the 1960s with its cinched waist and loose silhouette. Whilst also transitional in form, the design merged the dress and the coat. The dress is constructed from the dress front, that wraps from the front to the back and around to the front again with the addition of a sleeve, forming the impression of a coat over a shift dress. There is no fastening save for a large button at the neckline, which fixes the coat front in place and a belt which cinches the waist. A swatch inside the hem of the dress recommends the garment be made in deep red Bordeaux wool, which was a costly, high-quality fabric.

Its hybrid construction captures the spirit of innovation and experimentation of the 1960s. The form is not a typical garment form. Instead Cardin merges a dress and coat into one garment by moving in a circular motion around the body. By recreating and reinventing construction, Cardin represents the sense of excitement and imagination of the future present in the 1960s. He also applied the principles of ready-to-wear by simplifying form and merging two garments into one. Rather than negotiating two articles of clothing, he streamlines dressing into one continuous form. He takes complications out of dressing, while maintaining the elegance associated with haute couture. In one uninterrupted form it is made of a single fabric, therefore continually coordinated. The wearer need not worry about matching their coat and dress. It also upholds the form of the late 1950s shift dress and coat, which both finish below the knee. This design is both transitional between decades and transitional between garment forms. It captures Pierre Cardin experimenting with form and technique at the beginning of his career.

The asymmetrical design in Toile for Dress was also evident in Toile for Dress featured in narrative two. Both gripped the body at one side of the waist, anchoring them in 1950s design, and hung loosely at the opposite side, reflecting the looser 1960s silhouette. Fashion is always in a state of flux, constantly changing as it simultaneously references the past as well as the present. Cardin’s Toile for Dress collates hallmarks of the 1950s hourglass and the 1960s A-line. By drawing features from the past, and features from the present, his design is positioned as transitional, especially with the benefit of hindsight which saw his designs become much more linear in the mid-
1960s. Studying these toiles revealed aspects of Pierre Cardin’s design I had not previously encountered. This Toile for Dress showed a combination of the key characteristics from the 1950s and 1960s, locating it between the two distinct periods of design.

**Cardin’s design background and development**

Cardin’s skill in tailoring evolved from a design heritage which included short terms with Jeanne Paquin, Elsa Schiaparelli and Christian Dior, three highly acclaimed couturiers. At Dior he began as a member of the original forty-eight employees as head of coat and suit studio. Cardin is credited with creating the famous Bar suit, the deceptively simple, two-piece suit with a fitted, pale pink shantung jacket over a black-wool crepe skirt which fanned out half way down the calf, and came to define the New Look. *The New York Times* (1958, August 7, p.22) confirmed this when they wrote, ‘M. Cardin was in an enviable position, particularly because he had designed one of the most successful models. This was a suit called “Bar”, which buyers the world over bought.’ Dior’s New Look required the return to long forgotten techniques which had been used before the war. Darts were forbidden and a hot iron was used to shape the fabric, bringing sculpture back into fashion, reflecting Dior idiom, ‘A well cut dress is one with few cuts’ (Morais, 1991, p.43).

At Dior, Cardin was familiar with and practiced his methods of construction. As Cardin established his own design signature, it seems fair to assume that he called upon the skills he has learned and practiced at Dior while applying new ones, working within the bounds of established forms before he created a new code of dressing. The controlled forms that Cardin established in his early designs remained evident in his mid-1960s designs. His designs are consistently described as sculptural (Mendes, 1990; Golbin, 2001; Mendes and de la Haye, 2010). Throughout this period, sculptural aspects are achieved though padding and molding such as the boned undergarments and hip padding evident in other Pierre Cardin toiles. In the 1960s sculptural form was more likely to be achieved through manipulating full-bodied fabrics to achieve forms around the body. This was a trait particularly associated with Balenciaga.
Cardin’s designs were heavily inspired by his contemporaries, Balenciaga and Dior, and he combined aspects of both Balenciaga’s and Dior’s fit. In The Golden Age of Couture 1947–57 (2007), Catherine Join-Diéterle describes the differences between Balenciaga and Dior. She writes that Balenciaga’s points of anchor were the shoulder and the pelvis. Dior’s were the waist and bust. From the toile it is possible to see that Cardin’s anchor points in the late 1950s and 1960s were low rounded shoulders and cinched waist. The Toile for Dress is drawn in at the waist with a tie belt and the sleeve is without an armhole seam and achieves a smooth low shoulder line. When dressing the toiles on mannequins, it was essential that the waist and shoulders were of the right proportion for the toile to fit successfully.

Join-Diéterle also wrote that Balenciaga did not use understructures like Dior, but preferred to maintain comfort and flexibility in his garments (Join-Dieterle, 2007). Dior achieved his silhouette with ‘meticulously designed and crafted understructures’ while Balenciaga ‘relied on the substance and texture of the fabric and his knowledge of construction techniques to create a garment’s volume and fit’ (Takeda, 2006, p.35). Cardin did both. Dior’s meticulous understructures are evident in some of the toiles, while others rely on Balenciaga’s control of fabric, to create form and maintain space around the body. In Toile for Dress the tie belt is the simple controlling form around the waist, while the overcoat would have seen Cardin apply the structural forms of Balenciaga. By favouring a heavy fabric, which is evident in the suggestion of the wool swatch in the hem of the toile, Cardin would have been able to achieve Balenciaga’s sense of fit and movement around the body. The toile becomes a study of the influence of both Dior and Balenciaga on Cardin as he continued to evolve his design signature.

This toile captured a transitional period in a number of ways. Its design reflected the early period in Cardin’s career as he toyed with form and influence in order to evolve his designs. Cardin’s play with form also reflected the experimental spirit of the 1960s. In 1961, the toile catches a moment of transition between different systems of production as ready-to-wear superceded haute couture, ultimately leading to the decline of the export toile.
By selecting this work from the wardrobe and placing it in the exhibition *Remaking Fashion*, I was able to demonstrate a pivotal moment in changing systems of production. The characteristics particular to the toile were read in relation to the changing methods of production in the late 1950s and early 1960s. The changing systems of production were not exclusive to this toile, but were reflected in each of the toiles as they were all made between 1959 and 1962. For this reason, *Toile for Dress* was grouped with other Pierre Cardin toiles in the exhibition, so that the object could be read in the context of the other toiles, which were all export toiles, as well as in isolation.

In isolation, this toile encapsulated these changes most profoundly because of its transitional form. As curator, I read its metamorphosis from a dress to a coat in relation to the changing systems of production present within the late 1950s and early 1960s. The toile provided a means to represent the changes during this period, and thus provided a means to represent the change in design process and methodology in the fashion exhibition. The active design within the toile signalled the turbulent and transformative period in fashion in the late 1950s, which eventually led to the decline of the export toile. While these toiles signalled the end of a significant phase in fashion, change generally occurs over a period of time, so that the export toile would continue to be used in Australia into the early 1960s.
82. Lucas Dress 1961 in Vogue Australia 1961 autumn p.70
83. Lucas Seasonal collection book 1961 autumn
84. Lucas Seasonal collection book 1961 autumn

86. Balenciaga Coat 1961
Image courtesy Archives Balenciaga at http://forums.thefashionspot.com/f60/balenciaga-effect-45805.html

87. Balenciaga Jacket and dress c.1965-66
Image courtesy of http://www.metmuseum.org/toah/works-of-art/1978.64.4a.b

89. Christian Dior Bar Suit 1947
90. Pierre Cardin collection 1967
Valerie Mendes *Pierre Cardin: Past, Present and Future* 1990

91. Pierre Cardin collection 1966
Valerie Mendes *Pierre Cardin: Past, Present and Future* 1990
Narrative 4: Myth Creation
92. Pierre Cardin *Toile for Coat* 1960
from Cardin to Paris...

LOTHES FOR THE LIFE YOU LOVE LIVING—BY LUCAS

No but Cardin could capture the very spirit of Paris? Here, in our brilliant new Cardin-Lucas collection, is the air of Paris for you to breathe... its divine style for you to behold... its life and vitality translated by genius into exquisitely beautiful clothes. We bring them to you now: the day and after dark fashions, and for the first time this season coats and suits faithfully reproduced from the original Cardin styles. It's a severely restricted range, reflecting all the spontaneity, wit and grace of this brilliant young designer. Style No. 2011—The Paisley coat—its suppleness all cut alone—reproduced by Lucas in pure wool twill coating from Dormeuil, London. Price 45p.

from Paris to you

The name of your nearest store or salon please write E. Lucas & Co. Pty. Ltd., 27 Flinders Lane, Melbourne.

93. Advertisement in Vogue Australia 1960 autumn p.25
Particular elements were commonly understood as fundamental characteristics of haute couture. Some of these have included the perception that garments were one-off, exclusive and elite pieces. In *Couture Commerce*, Nancy Troy (2002) described the reality behind some of these perceptions, arguing that these characteristics were more likely perpetuated as marketing strategies to increase the desirability of couture, rather than as actual characteristics of the garments. For Nancy Troy, myth creation became an essential part of haute couture.

Lucas also subscribed to myth creation in order sell its garments to the Australian public. In particular it used reference to its purchase of Pierre Cardin toiles to do so. By looking at Lucas’ advertisement of garments made from Pierre Cardin toiles, I considered how Lucas created meaning around its garments to align itself with France and Paris. French products became incredibly attractive to buyers all over the world especially after World War II (Chase, 2002). In the advertisement, it is evident that Lucas embraced the myth that Parisian sophistication was embodied in its material products, represented by the toile. It boldly announced that garments ‘faithfully reproduced from original Cardin toiles’ were ‘from Cardin to Paris… from Paris to you’. Through the text, imagery and design of the coat, Lucas generated the myth that Parisian couture could be purchased by Australians through garments made from couture toiles. It communicated that Parisian couture was also sophistication, style and glamour, and that these garments were delivered straight to the consumer. This narrative will consider how Lucas was able to do this, and why it was an effective marketing strategy. This narrative will show how the Pierre Cardin toiles were important in portraying the myth that Lucas was able to bring haute couture to the Australian buyer.
The advertisement

In the advertisement ‘from Cardin to Paris… Clothes For The Life You Love Living — by LUCAS’, model Maggie Tabberer leaps out of a helicopter. The helicopter is used to enhance the glamour of the image. Urban and agile, the helicopter evoked the idea of the ‘jet-set’, a popular journalistic term of the 1950s and 1960s used to describe an international social group of wealthy people, who organised and participated in social activities around the world that were unreachable to ordinary people. Lunging out of a helicopter, Tabberer is immediately part of the jet-set. Supported by the accompanying slogan ‘from Cardin to Paris… from Paris to you’ it appears that Tabberer has just arrived from the fashion house Pierre Cardin in Paris, and is wearing his latest design. Maggie Tabberer, who was a leading Australian model at the time, was photographed by Helmut Newton, an important photographer, and featured in Vogue Australia, a fashionable magazine also associated with glamour and prestige. The elements combined to create a message of privilege and desire.

The image, text and design of the coat began a myth that Lucas’ garments were directly from Paris to the consumer, and that in Paris, they were specifically from the fashion house Pierre Cardin. Lucas created this association through its combination of imagery and text, as well as by selecting the particular coat it featured. Each of these elements were selected and combined to associate Lucas with Parisian sophistication.

The word Paris is used twice in the slogan, while Cardin is only used once. Emphasis on Paris was used to evoke the idea of fashion aligned with haute couture. Haute couture was exclusively associated with Paris, and Paris had long been established as the centre ‘for the creative design and skilful production of luxurious high fashion’ (Wilcox, 2007, p.12). Since its inception, haute couture was understood as the embodiment of style and sophistication for the whole world, and was specifically associated with Paris. For international markets, Paris became shorthand for sophistication and fashion.

The New Look as Parisian chic

Alicia Grace Chase (2002) argued that French sophistication could be embodied within its material products. Couture toiles could be considered amongst those material products, so that the sale of
haute couture toiles from France to international markets also embodied the sale of Parisian chic. Parisian chic, which included sophistication, class, fashion, art and style, was embodied in a number of material products in the postwar period, including perfume and cinema. One of its most powerful incarnations perhaps was embodied in Christian Dior’s New Look. His New Look was overly feminine and highly desirable, expressing a sensuality that was synonymous with Paris and Parisian design. Paris has long garnered a reputation for sophistication and style, as well as overt sexuality. For centuries foreigners had observed Parisian fashion, while raising necklines they deemed risqué (Steele, 1988). Paris was considered to be stylish and sensual, qualities which were also encompassed in Dior’s New Look.

The coat in the advertisement was made from *Toile for Coat* 1960. Its silhouette embodied characteristics of Dior’s New Look with its cinched waste and padded hips. In the wardrobe, the *Toile for Coat* had immediately captured my attention for its structured silhouette, even whilst hanging on a coat hanger. Though it was crumpled, lop-sided and discoloured with irregular splotches of colour, its cut still embodied Parisian chic. It was drawn at the waist, with a blouson bodice, oversized buttons and a wide skirt finishing below the knee. Internally, one side of the hip section of the toile was padded\(^{61}\) in order to create the impression of wide hips, synonymous with the New Look. Though made by Cardin, it clearly referenced Dior’s New Look as Dior built undergarments into his clothes so that they stood like structures around the body.

These qualities immediately indicated Parisian sophistication. The New Look had been quickly embraced following World War II. Louise Mitchell (1996, p.47) wrote, ‘There was a ready reception of the New Look in Australia, particularly when compared with England’ where the effects of rationing had been felt. In 1947 ‘Australia needed little encouragement to be enticed back to Paris. The interest in and prestige of French style… intensified after the war’ (Mitchell, 1996, pp.40-1). By including a garment made from this toile in its advertisement, Lucas was referencing Parisian style and sophistication. To the Australian public, the cinched waist and hourglass silhouette were recognisably Parisian.

\(^{61}\) Internally, only one side of the toile was padded. In couture garment-making, it is common to represent design features on only one side of a toile as a way to give instruction while saving fabric and therefore expense. This is a common garment-making technique as, in a symmetrical design left and right pattern pieces are cut at the same time on fabric folded with right sides together.
Dior had created a desirable and highly commercial and recognisable silhouette. When David Jones launched its ‘Paris fashions for all’ with a selection of fashions in 1947, including some from Dior, ‘the underlying assumption of the store’s new policy was that it was every Australian woman’s dream to own a creation from a Paris couture house’ (Mitchell, 1996, p.44). With its advertisement featuring the coat, it seems Lucas appealed to the Australian desire for the New Look. Lucas could have chosen other toiles from that season to feature, however it specifically chose that one, as its New Look silhouette was quintessentially Parisian. In 1960, the New Look silhouette still appeared to signal Paris design.

**Shifts from ‘Paris’ fashion to ‘designer’ fashion**

In addition to the advertising slogan, ‘from Cardin to Paris… from Paris to you’ other text also aimed to enhance the desirability of the garments. While the large slogan focussed on associations with Paris, the smaller text aimed to entice the consumer by referring to the brilliance of the haute couture designer, Pierre Cardin. The text above the image read:

> Who but Cardin could capture the very spirit of Paris? Here, in our brilliant new Cardin-Lucas collection, is the air of Paris for you to breathe… its divine elegance for you to behold… its life and vitality translated by genius into exquisitely beautiful clothes. We bring them to you now; the day and after dark fashions, and for the first time this season coats and suits faithfully reproduced from the original Cardin toiles. It’s a severely restricted range, reflecting all the spontaneity, wit and grace of this brilliant young designer. Style No 2011 – The bloused coat – its supple softness all cut alone – reproduced by Lucas in pure wool twill coating from Dormeuil, London. Price 46 gns. (Vogue, 1960 autumn, p.25)

A number of ideas are perpetuated through this text. Amongst these ideas, Cardin is characterised as the embodiment of Parisian fashion, with brilliance, divinity and genius. Paris air is captured in the designs, and thus Paris and the toiles credit the designs with authenticity.

Lucas celebrated Cardin as the embodiment of Parisian sophistication and chic. It singled him out and perpetuated the myth of the genius designer, which was a new commercial strategy. Previously, the purchase of French design had been an accepted practice amongst international markets including Australia, where imported products were commonly favoured over local goods.
(Maynard, 2000) however the emphasis had largely been on French design, as opposed to individual designers.

For example, department stores such as David Jones raised their reputation by supplying couture clothes and between the 1930s and the 1960s other Australian retailers also purchased toiles as the basis of their designs. French and French-inspired merchandise was available in the department store Georges' which had been inspired by Paris' own Bon Marche. At Myer in the 1920s, ‘Each week men and women set off overseas to collect the latest novelties and fabrics from Europe, Japan and America…’ (Marshall, 1961, p.109). Other Melbourne retailers also purchased toiles as the basis of their designs, such as fashion boutiques Le Louvre and Madame Chambrelent as well as department stores Georges and Myer. In the late 1940s the Myer Emporium imported Pierre Balmain toiles which it remade in its Melbourne workrooms to be sold through the store. There was fierce competition between department stores and importing French design was perceived to raise their status (Palmer, 2001), however the emphasis was on French design, as opposed to individual designers.

Like the department stores, Lucas also kept abreast of international trends. In 1935 Lucas began to purchase designer toiles from overseas, on the suggestion of Mr Gordon Dickson who joined the company from England (White, 1963). That same year Lucas produced its first range of ready-to-wear fashion. Lucas bought fashion design models from Europe and America through to the 1950s, each season producing a catalogue promoting its range which featured fashion reports from America in the 1940s62 and from Paris after 1947. Lucas embraced French fashion as a collective whole, reviewing the season’s offerings and purchasing a variety of designs from numerous designers in order to form each range. A Lucas catalogue reported ‘Miss Ogilvie selected a group of beautiful models. They represent the main fashion trends, and our own collection for winter 1950 gains much inspiration from them’ (Lucas collection catalogue, 1950 winter). The designers mentioned in that season’s catalogue were Jacques Fath, Jacques Griffe and Christian Dior, yet they formed their collection by synthesising the styles into the season’s offering. This approach

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62 France’s involvement in World War II caused a major rupture in French fashion and limited contact between Paris and the West. This affected export trade (except to Germany) and left American designers entirely to their own devices (Steele, 1988). In Paris, some fashion houses closed down while other designers deserted, for example, Schiaparelli fled to America, Vionnet retired and Chanel went into seclusion.
was adopted by Lucas as well as other Australian designers and makers. Lucas selected isolated designs from a number of fashion houses to diffuse them into seasonal collections for its range, reflecting and summarising the season, with a focus on importing French fashion.

However, from 1959, Lucas established a tie-up with Pierre Cardin, aligning it with a single designer over a length of time. In the tie-up Lucas was committed to purchasing repeatedly from Pierre Cardin. Previously, Lucas had been under no obligation to repetitively purchase from any one couture house. Instead, the tie-up created a continuing connection and association between Lucas and Cardin. The tie-up offered collections from a single designer, and some level of exclusivity. Janet Medd (per.comm. 17 September 2008), who worked in London and for Balenciaga, explained that a tie-up meant that the garments were only available from one source for the entire city or country. A tie-up with Pierre Cardin, who was at this time a young, fashionable designer, meant that Lucas was the only company in Australia able to purchase Pierre Cardin toiles.

In the late 1950s and early 1960s Cardin dominated fashion’s world headlines. In 1957 The New York Times ‘Fashion Trends Abroad’ placed Pierre Cardin as ‘…unquestionably into the front rank…’ and declared him as one of the ‘youngest and most promising designers in Paris today’. In Lucas’ advertisement it celebrated the ‘spontaneity, wit and grace of this brilliant young designer’ highlighting favoured characteristics that have to do with youth and Paris. The sentiment of youth is there, if not yet the embodiment that would later be evident in later 1960s fashions. Rowena Clark (1980, p.2), former Assistant Curator, Decorative Arts, who acquired the toiles, wrote that ‘From the Lucas point of view, Cardin designs were particularly suited to the Australian market. His clothes always looked fresh, youthful and were wearable.’ For Lucas, the tie-up represented a focussed choice through the selection of one designer who Lucas believed would strengthen its brand.

Lucas had persistently initiated new methods of manufacture and marketing, typically expanding by investing in machinery or new production methods. The tie-up with Cardin was a novel venture

64 Lucas purchased a pattern, a toile and a finished garment of each design.
which marked Lucas as distinct from other Australian boutiques and manufacturers. Though Lucas had produced high fashion previous to the tie-up, it had not forged a reputation for its high fashion in the way of other boutiques such as Le Louvre, Madame Chambrelen and La Petite. When interviewed on 1 December 2006, Wilma Garnhm, employee at Madame Chambrelen, described Lucas garments in the 1950s as medium priced, good quality garments for the older lady, who was typically over sixty and favoured floral designs in artificial fibres. Through the advertisement, it appears that the Pierre Cardin tie-up attempted to change the image of its brand and add prestige through association with a French designer. The advertisement aimed to advertise its exclusivity and advantage over other Australian manufacturers.

**Increased interest in design in Australia**

During the late 1950s and early 1960s there was also an increased interest in design in Australia. Industry had developed during World War II. Machinery which had been developed for the War gave designers the potential to develop their skills, which they put to artistic design uses in peace time. Developments in manufacture led to further developments in design. ‘The total value of the nation’s industrial production soared from $417 million in 1940 to an unprecedented $3,988 million in 1960’ (Vamplew cited in Bogle, 1998, p.121).

In *Designing Australia*, Bogle (2002) states that in the national economy, manufacturing was traditionally considered secondary to agriculture and mining; design was considered secondary to manufacturing. However in 1962 there was a shift towards a focus on design. In Collin Barrie’s *Design: The Part it plays in Our Lives* (1962, p.2) he wrote ‘There is a growing awareness in Australia of the importance of design in our manufacturing industries. It is becoming more generally recognised that design of an article is the factor which determines its validity from the user’s point of view.’ In *The Lucky Country* Horne (1964, p.77) acknowledged that after the publication of Boyd’s *Australian Ugliness* (1961), which described this Australian Ugliness as featurism—incongruous parts which do not consider their surroundings or overall design, resulting in ugliness—there came to be some awareness of standards in terms of design, suggesting, like Boyd had, that there previously hadn’t been. These two statements suggest that in the 1960s there was a desire to improve design.
Lucas seemed to be aware that design had the ability to increase the value of a product. From 1949 it ‘employed’ international designers such as Christian Dior, Cristobel Balenciaga, Jean Desses, Jacques Fath, Robert Piquet, Madame Carven and Jacques Griffe to design its collections, in order to add value, through design, to its product, as well as its understanding that the public preferred French fashion. Lucas did not purchase French design exclusively—it also purchased Italian and American designs—however it was the purchase of French design that it promoted profusely, and therefore it must have considered the French designs to be the most valuable and appealing.

Within this climate of enhanced interest in design, Lucas ‘employed’ Cardin as a designer, in order to satisfy consumers’ desire and raise the profile of its products. The difference between these garments and the ones from the previous collections it manufactured from imported designs was that Lucas promoted the association with a specific designer, rather than just Paris fashion. These garments also bore the Pierre Cardin label, while the others had not. The tie-up enabled it to sell designs with the Pierre Cardin label alongside its own, adding prestige to its own label. This label appeared as Pierre Cardin/ PARIS/ Reproduced in Australia by / LUCAS. Such a practice was still relatively new within Australia.

Designing from French toiles imbued garments with prestige, as indicated in the advertisement with the phrase, ‘coats and suits faithfully reproduced from the original Cardin toiles’. This alliance with Cardin served to distinguish Lucas from other elite Australian boutiques and manufacturers and to raise its design profile, as well as add value to the Lucas garments made from Pierre Cardin toiles.

**The placement of the advertisement**

The advertisement of the Cardin-Lucas coat was featured in the 1960 autumn edition of *Vogue* Australia. *Vogue* had been established initially in America as a periodical for the aspiring middle class, instructing ideals of taste mainly derived from Parisian fashions. *Vogue* publisher, Condé Nast, had identified the American aspiration for the stylish fashion of France and the titled royalty of England, and remodelled the already existent fashion magazine, *Vogue*, to provide insight into the activities of the privileged classes, as well as instructions on correct protocol and dress which was fundamental to society acceptance (Seebohm, 1982). In this way, Nast satisfied the desires and
aspirations of middle class America with images of fashion and stories of royalty. From its inception Vogue focussed heavily on advertising and generated large profits. Couturiers came to rely on Vogue’s promotion and Vogue relied on chic Parisian fashions to fill its pages. It was then established in other countries, including Britain and later Australia. Vogue helped perpetuate the enigma of Parisian chic, while at the same time publishing illustrations and then photographs for dressmakers and readers to copy. An Australian edition was published from 1959 spring-summer, perhaps due to the success of postwar French-style fashion.

By placing its advertisement in Vogue, Lucas drew attention to its new association with Pierre Cardin and new garments made from Pierre Cardin export toiles. In Vogue, it appeared sanctioned by the authoritative and prestigious fashion magazine. Vogue served to validate ideas of glamour and fashion and to provide leadership to the public. A Study of Vogue Reader Attitudes (1964) provided evidence that subscribers perceived Vogue as instructive in smart, sophisticated, stylish dressing, informed by current fashion, which can be adapted to an individual’s self-image and style. The survey (1964, p.12) also noted that 84% of readers admitted to reading advertisements to keep ‘informed as to how new fashion ideas are adopted for actual use’. Thus advertisements played an informative role along with editorial. Like the editorial, Lucas’ black and white image was enhanced with descriptive, evocative accompanying text. Lucas’ advertising may have also favoured the appearance of Cardin-Lucas garments in Vogue editorial, further validating the garments to the fashion-conscious Vogue customer.

Knowledge of the Pierre Cardin label was largely made evident through promotion in Vogue Australia. This enabled wearers and their peers to recognise the garments made by Lucas from Pierre Cardin toiles. A Study of Vogue Reader Attitudes (1964, p.17) confirmed that ‘The designer or manufacturer who has achieved a high level of awareness has a strong competitive advantage among Vogue subscribers’. Lucas needed to achieve that awareness in order to make its product desirable and available to the Australian public. Troy (2002, p.26) wrote that the label functions as a ‘couturier’s signature’. By featuring garments with the shared label, garments were simultaneously signed by Pierre Cardin and Lucas. Lucas had achieved a reputation for good, reliable quality garments, while Pierre Cardin was associated with Parisian design and prestige. Both those qualities became encompassed in the label. Labels associated with Vogue were also
associated with quality and high desirability (The Gallup Organisation Inc, 1964, p.18). For Vogue readers, this was of a greater priority than style or fashionableness. Therefore the shared association between Vogue, Pierre Cardin and Lucas served to create a strong impression of fashionable garments of high quality. Vogue made the Pierre Cardin label and garments recognisable, as well as reflective of quality.

The myth created by the toile
Through deciphering the reference to toiles and the design of the toile featured in the advertisement, I discovered that Lucas used the purchase of toiles to associate itself with French design and in particular Pierre Cardin. Through the advertisement Lucas used several visual cues to strengthen the association, including the reference to the purchase of Pierre Cardin toiles and the selection of a New Look style coat. The use of the New Look style coat signalled Parisian chic, while the reference to the toile drew a closer tie with Paris. In the advertisement, Lucas generated the myth that when it purchased ‘original Cardin toiles’, it also purchased Parisian style, or Parisian ‘air’. For Lucas, the toiles represented a closer connection to Paris. In Remaking Fashion, the Toile for Coat was selected to describe the way that Lucas generated myths through association with haute couture and alignment with Parisian chic. The toile is from Paris, while the coat is from Lucas, Australia, yet in the advertisement they are merged into one.

95. Lucas *Seasonal collection book* 1960 winter
96. Pierre Cardin *Toile for Coat* 1960 trialled on mannequin to show uneven padding
Narrative 5:
Reproduction
97. Pierre Cardin *Toile for Coat* 1959
The tension between originality and reproduction, between the unique work of art and the mass-produced commodity, has long been regarded as a crucial problem in the history of modernism.

Nancy Troy, 2002, p.7

Troy describes the tension profoundly present between the haute couture garment and its reproductions. As described in the previous narrative, garments made from Cardin toiles were marketed as if ‘from Paris to you’, however comparison between Cardin’s *Toile for Coat* 1959 and a coat made by Lucas showed that they differed significantly. This narrative will consider the tension between Cardin’s *Toile for Coat* and *Coat* 1959 made by Lucas from the toile.

Initially I had assumed that Lucas would follow the toiles precisely as a requirement of the tie-up. Worth’s original intention of selling toiles for reproduction had aimed to provide manufacturers with the requisite information to reproduce good–to high–level reproductions of haute couture. For Coleman (1989) Worth’s initial motivation for the sale of toiles was not only to secure profit, but also to ensure the translation of design as toiles contained design and construction information. Construction information was captured in the cut of the toile, while fabric recommendations were provided in a swatch attached either to the interior hem or to the outside of the garment. The toiles were intended to improve production as instructions or guides.

However, by comparing *Toile for Coat* and Lucas’ reproduction, I found that Lucas was liberal in its interpretation and imitation of the toile. In *Remaking Fashion* Cardin’s *Toile for Coat* was displayed beside Lucas’ *Coat* in order to illustrate Lucas’ reproduction of Cardin’s toile. The disparity was obvious. Altered proportions, colour, fabric and details transformed the design. Lucas’ *Coat* was enlarged and lengthened. It was reproduced in green silk rayon ribbed satin rather than cream silk
brocade as suggested by the toile’s interior swatch. Lucas also replaced Cardin’s flat fabric covered discs with thicker ornamental medallions, reflecting Australian taste for embellishment.

Through this, I discovered that the toiles were not blueprints for design followed without deviation, but changed by Lucas in reproduction. While Lucas created the myth in its advertising that it was creating exact copies of Pierre Cardin toile in its garments, in reality it was not.

I believe there were a number of reasons for Lucas’ changes. Some of these include Lucas’ lack of understanding of design, a belief that it was catering to Australian tastes, Pierre Cardin's trust in his international manufacturers and lack of vigilance, as well as economic decisions made by Lucas to keep costs down. Haute couture is expensive to produce and Lucas did not have the resources—neither expertise nor expense—to do so. This narrative will illustrate how Lucas reproduced the garments from the toiles and suggests some possible reasons as to why they were not reproduced as exact copies. This will contribute to further understanding of some of the uses of the toile.

**A Cardin-Lucas Coat**

The comparison between the toile and the garment were possible following the discovery of a Cardin-Lucas coat made from a Pierre Cardin *Toile for Coat* in the NGV collection. On 3 August 2007 *The Age* newspaper published an article on forthcoming exhibitions at the NGV titled, ‘What’s in your Wardrobe?’ It included reference to the exhibition *Remaking Fashion* which would feature Pierre Cardin toiles. This led Ruth Wrexler to contact the NGV regarding a Cardin-Lucas coat that she owned. I visited Wrexler’s home to view the Coat and found that it had been made from one of the designs of the toiles in the NGV collection. She subsequently offered it as a gift to the NGV. By comparing the *Toile for Coat* and the Coat that was made from that toile, significant differences were obvious, including changes to fabrication and fit. I considered them closely in order to discover how Lucas had used the toile to instruct garment design.

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65 This was explained in the accompanying extended text. In the exhibition publication the *Toile for Coat* was photographed with the front open, revealing the damask swatch inside the coat.

66 At the same time, the Australian market probably would not have invested had they done so.
Adaptation as part of Cardin-Lucas tie-up

Lucas made a number of design decisions in the reproduction of the toiles. The company was able to do this as Pierre Cardin was not overly vigilant of his off-shore manufacturers and the reproductions of the toiles he sold. Cardin also used quite ambiguous language in the agreement he established with Lucas. The agreement was established between Lucas director Morrie Price and Pierre Cardin and recorded in a handwritten letter:67

In my negotiations with Lucas I have naturally exercised due care to ensure that my designs will be reproduced faithfully from my own original patterns and toiles and that the desired consideration and attention to detail is given to each garment. I am happy to say that I am sure that E. Lucas & Co will justify my choice in every way. May my dresses bring you both profit and pleasure.

The tone of the letter implies that negotiations were made verbally. At the same time, there was no other paper work which elaborated on the negotiations. Brian Nunn (interviewed on 9 October 2006) believed Price must have communicated directly with Pierre Cardin. Pierre Cardin’s accountant (interviewed on 5 July 2006) described the arrangement as an ‘understanding’ between the two parties, which suggested a degree of trust.

The tone of the letter also implies that Cardin granted Lucas full responsibility in the reproduction of the toiles, indicated in the term ‘I am happy to say that I am sure that E. Lucas & Co will justify my choice in every way’. Nunn (interviewed 9 October 2006) stated that Lucas was ‘a family company’, which may have earned Lucas the reputation of being small and nimble, but also honest and trustworthy. Nunn (9 October 2006) noted that Price had ‘virtually open slather to negotiate with all these people as and when he saw fit’ giving a certain level of control and authority to Price in his negotiations and in the execution of the designs. This may have enabled Lucas to amend designs as the company desired. At the same time no visits were ever made by Cardin or his representatives to Australia to inspect the garments.

67 Pierre Cardin’s accountant Keith Stammers (interviewed 5 July 2006) confirmed that this was not Pierre Cardin’s handwriting, but more likely that of his commercial director. See Appendices for full copy of the letter.
Pierre Cardin was not overly vigilant. Morais (1991, p.167) wrote that ‘Cardin exercised marginal control over his licensees’. He believed his licensees would deliver what was needed to the markets rather than exactly what he had created. Presumably this attitude also applied to tie-ups. Cardin sanctioned adaptation, as he ‘granted the local manufacturer his expertise, his ability to satisfy local market tastes’ (Morais, 1991, p.167). Adapting products to market desires was not unusual and had existed as part of trade for centuries. For example, products were altered for international markets in trade across continents from east and west Africa, the middle-east, south-east Asia, Europe, and the Americas for centuries (Riello & Prasannan, 2009). In haute couture, clients had always been able to make minor amendments to satisfy their own desires. It seems the tie-up left room for adaptation. At the same time, it’s possible that distance kept Cardin’s offshore manufacturers from the forefront of his concerns.

**Adapting techniques**

Lucas did attempt to replicate the practices of haute couture. The company had seamstresses make individual garments in limited quantities in its Flinders Lane workrooms (Nunn, 9 October 2006). Seamstresses also used hand finishing when the majority of its garments were produced by machine in Ballarat (Nunn, 9 October 2006). Lucas attempted to replicate some Paris haute couture methods to emulate haute couture design, however with moderate success. Some of the reasons were a disregard for the instructions provided by Pierre Cardin in the toiles, as well as Lucas’ limited understanding of design, due to its focus as manufacturers and business people.

Lucas specialised in production and manufacturing technology, consistently expanding its business through investment in machinery and production technology. Machinery was aligned with advancement, and the company’s twentieth–century modernist ideas of progress. Following its establishment, in 1898 a new factory was built at the rear of the dwelling. By 1907 a larger, external area for production was purchased, from 1909 representatives from Lucas travelled to America and Europe in order to research developments in machinery and import methods of production into Australia, by 1929 a small knitting factory was erected and by 1934 main

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68 On October 29, 1962 Jeanne Molli in *The New York Times* wrote that in Paris, ‘Cardin exercises close control over the manufacture of the copies. He is free to check at any time in the store on such matters as adequate assortment of colours, proper buttonholes, the setting of collars and fidelity of proportions.’ However control over offshore licensees and tie-ups differed.
showrooms were moved to Sackville House, Flinders Lane in Melbourne, whilst continuing to expand manufacturing in Ballarat.

While specialising in production as opposed to design, Lucas still attempted to adapt haute couture designs for the Australian market. Donald Horne (1964, p.77) described ‘confident amateurishness … amongst businessmen and as part of the national style’ providing the example that ‘newspaper typographic and layout policies are designed by editors; showrooms by salesmen; suburban couples like to design their own houses and so forth’ (Horne, 1964, p.77). Horne suggested a lack of qualification amongst those attempting design. This could also be applied to Lucas, who was primarily a manufacturer.

Lucas prioritised commercial expansion and large production, separating it from the ideals and priorities of Parisian couturiers who constructed couture fashion using specialist skills. This difference effected design decisions, which were more commonly based on economics and commercial considerations within the Australian market. Its motivation for purchasing Cardin toiles became largely a marketing exercise in order to align itself with Parisian design, as established in the previous narrative.

**Adapting fabric for the Australian market**

Fabrics were chosen for a number for reasons including perceived status, as well as expense. Lucas generally chose international fabrics to capitalise on the status associated with international design. It also made toiles in a number of different fabrics to mimic haute couture’s idea of the one-off, while choosing less expensive fabrics like rayon, as opposed to silk, to control its expenses.

A fabric swatch was attached to the *Toile for Coat* as a recommendation for its finished design. As a condition of the tie-up, Lucas was offered the ability to purchase its fabric from the European mills which supplied fabric to Cardin. If Cardin had exclusive rights to any fabric, Cardin could also authorise Lucas to have the option to purchase it. In this way, Lucas was given the ability to reproduce the designs in the same fabric as Cardin.
Brian Nunn (9 October 2006) confirmed the fabrics used ‘were pretty near all imported.’ In the advertisement placed by Lucas in *Vogue Australia* (1960, autumn, p.25) the fabric of the coat is described as ‘pure wool twill coating from Dormeuil, London’. A second advertisement in *Vogue Australia* (1960, spring, p.39) described ‘a suit of pure silk Raso shantung from Mantero, Italy’. *Vogue* editorial also quoted fabrics supplied by Abrahams from Switzerland or Sekers from Britain. Lucas advertised its European fabrics along with its Parisian designs, aligning its garments with foreign manufacture in order to raise the status and appeal of the garment.69

However, Brian Nunn (9 October 2006) stated that for Morrie Price, the swatches merely acted as a guide or a reminder of the fabric he had seen the finished garments made up in before he purchased the toiles in Paris. Once the toiles arrived from Paris, Price, his personal assistant and pattern maker Paton Forster and Lucas designer Katherine Lahaive (also known as Kitty or Kate), would preview the toiles and discuss their ideas regarding designs, styles and fabrics before making their decision regarding fabrication. Once the decision was made Price would place orders and the fabric was flown to Australia.

Mollie White (1963, p.56) cited taste and climate as the main motivations for adaptation. However the adaptations made through fabric choice seemed to make no reference to climate, but more likely taste and economics. For example, rayon replaced more costly silks suggested in the toile. Ornamental buttons suited Australian taste for embellishment (Winkworth, 1993). Horne (1964, p.80) described the Australian taste towards art and design as ‘spontaneous, unlearned and, very largely, ill-informed’, implying that good design needed to be learnt in order to be emulated. While Lucas may have recognised its own deficiency by seeking Pierre Cardin’s expertise, it did not translate it completely.

Lucas also used the *Toile for Coat* to make a number of other coats in different fabrics. In addition to Wrexler’s green *Coat*, the *Toile for Coat* was also used to make a light-coloured damask coat with a small floral motif as well as an orange coat. The damask coat was featured in a photograph from the Lucas archive inside the gallery. The fabric design was closer to the fabric swatch

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69 This was a different strategy to manufacturers of Dior garments, for example, who aligned French fashion with Australian manufacture by using Australian fabrics (Mitchell, 1996, p.50).
recommended by Cardin, but not the same. They were both made of cream damask, however Cardin’s swatch was composed of large emblematic motifs, while Lucas’ fabric featured smaller flowers.

A third version was made in Sekers’ pale orange pin-striped dupion. It appeared in Vogue Australia 1959 spring-summer described as ‘perhaps the most important coat look of the future’. This was not featured in Remaking Fashion, as neither the image nor the magazine was available for display, but referenced in the extended text. These three examples show that the coat design was made at least three times in three different fabrics. By making the same design in various fabrics, Lucas created three individual designs from the one toile. Brian Nunn (9 October 2006) noted that each design was only made in one fabric. Perhaps this was to reflect haute couture ideals of the ‘one-off’. For Lucas, it seemed that use of a variety of imported fabrics was also prioritised over the use of Pierre Cardin’s recommendations.

Disregarding fabric recommendations significantly changed Cardin’s intended designs. This could be seen in the pairing of the Toile for Coat and Coat. The reasons for this were primarily driven by Lucas’ perceived market desire and assumptions of Australian tastes. But decisions weren’t necessarily made with a profound enough knowledge of design. Horne (1964, p.47) wrote ‘Australians... can be skilful improvisors. Impelled to action, Australians cheerfully ‘give it a go’... There is almost a cult of optimistic improvisation, of the slapdash and the amateurish.’ Lucas applied such an attitude to its reproduction of haute couture, optimistically attempting to recreate it, but largely missing the mark. Horne (1964, p.50) described a passion for improvisation which can mean that standards are of the ‘she’ll do’ kind with impatience to show detailed preparation or professional procedure. This too was reflected in garments made from Pierre Cardin toiles. Lucas attempted to create the impression of haute couture—by making garments individually, buying toiles and creating the perception of the one-off—without fulfilling all the requirements. It advertised its association, but didn’t achieve the product.

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70 Extended text can be a way of bringing examples into the exhibition by reference or description that are not otherwise present.
Adapting fit for the Australian body

Differing physique was also cited as one of the major reasons for adaptation by pattern maker, Paton Forster (interviewed on 2 October 2007). As a pattern maker, his role was to interpret designs for the local market, which involved drafting patterns specifically for the Australian body. He explained:

…the French physique and the Australian physique were so different. French women’s shoulders are not as broad, the shaping over an Australian woman’s hip is slightly different. Australian women are more athletic. Also, a French size 10 or 12 has a much smaller bust. Therefore the proportions are quite different and it was more effective to draft a new pattern. Minor adjustments to the style were also made at this stage if they were required.

In this description of the process of reproducing Cardin’s designs, Forster explains that entirely new patterns were made to adapt the designs to the Australian physique.

Forster continued:

In order to reproduce these, the French garment was placed on the Australian size 12 mannequin. Calico was pinned to the outside of the garment, following the grain, and seams were drawn on the calico as well as front, fullbacks, skirts, darts etc. The garment was cut from the new pattern made for the Australian body, and pinned up and put on the stand to check for corrections. A dart might have to move etc and from that you would get the correct pattern (Forster, 2 October 2007).

From this account, it seems that Pierre Cardin’s designs were significantly altered because of the Australian physique. The finished garments purchased along with toiles and patterns were used to determine the new size as opposed to the toiles. This was immediately obvious in the Lucas Coat, which was longer and wider in comparison to the Pierre Cardin toile. These were also important considerations for Wrexler, who purchased the Lucas Coat.

When I asked Wrexler what had led her to purchase the Coat, she said that she had bought it because she had found the loose silhouette particularly attractive. After having children she claimed she had ‘lost her shape’. She subsequently wore the Coat to the opening night of Nureyev and Margo Fontaine’s ballet performance at the Pallais.

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71 Born in 1920, she would have been about forty at the time she wore it.
She said the label did not inspire her purchase. She knew who Pierre Cardin was, but it didn’t seem to be of great importance to her. Instead, she bought the Coat because it suited the occasion. Her husband was a successful architect and she socialised with the wives of other architects in Melbourne social circles. Wrexler was required to dress appropriately and felt that the Coat suited this role. She even said that ‘it was all part of business’, implying that looking good was essential to her role as wife to a business owner and architect.

Lucas did not use the toiles to guide garment design. Forster (2 October 2007) stated:

Lucas & Co never used the French patterns that were sent out with the toiles, but used to draft their own…I don’t ever remember putting a toile down and tracing the pattern from it nor from the paper pattern. They were mainly used for reference.

From Forster’s account, it seems that the toile was not used to reproduce the garments.

Altering or adapting the proportions of the design transformed the design itself. However, the Coat’s buyer, Ruth Wrexler, would not have known that changes had been made from Cardin’s Toile for Coat. Even if she had known, it may not have concerned her. From her explanation of the reason for purchase, it seemed her primary concern was to dress appropriately for her figure and her role, without considering the details of design. Given that the Coat was purchased as it was deemed appropriate for her requirements, it seems Lucas made correct choices regarding its market.

**The fashion conundrum**

The pairing of the Cardin toile and the Lucas Coat perfectly represents a fashion conundrum. Troy (2002, p.333) states:

Like any artisanally based enterprise, the couture industry was capable of creating only a limited quantity of its high-quality, work-intensive product; once demand exceeded that limit, rationalised and standardised methods of quantity production, for which couturiers were ill-adapted, were inevitably set into motion.

While Lucas received the Pierre Cardin toiles to aid its reproduction of Pierre Cardin garments, it could not reproduce Parisian standards of haute couture for a number of reasons including differing
physique, tastes and differing design standards and methods of production. At the same time, it seems Lucas purchased the toiles largely to add cachet to its brand, which it was able to achieve in some way without replicating the toiles exactly, but by promoting the association through advertising.

Yet, the public would have been unaware of these differences. Consumers would not have seen the toiles or Cardin’s design choices. Instead, they believed Lucas’ reproduction was accurate due to its shared label: Pierre Cardin/ PARIS/ Reproduced in Australia by / LUCAS which asserted simultaneous ownership over the garment and acted as proxy for the designer’s signature.

While the Toile for Coat and Coat would have never existed together outside the Lucas studio, the museum offered the unusual opportunity to reunite the objects. Their similarity was intended to draw visitors’ attention, as a work and its replica aren’t often placed side by side in a museum. The comparison of two similar objects in the exhibition space invited analysis. In Remaking Fashion, the discrepancy between the Toile for Coat and the Coat was shared with a wider public in order to review one use of the toile. It showed that Lucas did not imitate the toile exactly, as had been intended by Worth’s system of selling toiles, but that it had a different function. One of those functions was to add cachet to the finished product, as discussed in the previous narrative. It also showed something of Lucas’ attitude towards design and adaptation for the Australian audience.

In the museum, the toile represented the designer Pierre Cardin’s intention, while the reproduction showed Lucas’ interpretation. For Lucas, Cardin’s intention was merely the beginning of a design process which was progressively altered through design choices. Paton Forster argued that Lucas was merely buying ‘ideas’. Lucas’ interpretation demonstrated the application and pitfalls of Worth’s system of selling toiles. At the same time, it also illustrated the practicalities and challenges of working within a commercial environment, where considerations to cost price have to be made, as well as the necessity to sell the product.

By casting the toiles aside, Lucas inadvertently preserved them for the museum. Had Lucas’ designers unpicked them, explored them and used them as intended, it may have better understood Cardin’s designs, but the toiles may not have remained structurally pristine and
retained for the Lucas archive. By rejecting the use of the toile as a design model or template, the toiles remained in tact. At the same time, by retaining the toiles as part of the design archive they were preserved, allowing the NGV to acquire them in 1980. Brian Nunn (9 October 2006) also suggested that Lucas may have been required to keep them. While they sold other toiles that they used—much like the bonded models which were distributed amongst manufacturers in Canada and the United States (Palmer, 2001)—Lucas may have been required to retain the toiles as a condition of the tie-up.\textsuperscript{72} This narrative explored just one of those uses of the toile in the system of reproduction.

\textsuperscript{72} This may have been for legal reasons in order to prohibit them from entering into circulation and possibly being used by other manufacturers.
99. Pierre Cardin *Toile for Coat* 1959 and inside swatch
100. Ruth Wrexler holding Lucas Coat 1959
101. 102. & 103. Details of the label, button and shoulder of Lucas Coat 1959
104. Janice Wakely wearing a coat by Lucas in Vogue Australia 1959 spring-summer
105. Maggie Tabberer wearing a coat by Lucas 1959
106. Lucas *Seasonal collection book* 1959 summer
107. Lucas Seasonal collection book 1959 summer

Narrative 6:
Creative Driver
110. Pierre Cardin *Toile for Dress* 1961
111. Lucas Seasonal collection book 1961 autumn
When Lucas purchased toiles from Pierre Cardin, Lucas’ pattern maker Paton Forster (2 October 2007) stated that the company was merely buying ideas. Through this, I discovered that at Lucas, the toiles became the catalyst to design a number of garments within a seasonal collection. Each year, collections are typically designed around seasons, with collections released in spring-summer and autumn-winter. Each seasonal collection typically featured garments representing a few selected ideas. This narrative considers how the toiles were represented in Lucas’ collections through more than one garment. In order to illustrate this, *Toile for Dress* 1961 was displayed along with the seasonal collection book73 of Lucas’ 1961 autumn range. This pairing showed how one toile was used to inspire a number of designs.

Within the seasonal collection book, features of the *Toile for Dress* could be recognised in a number of other designs. It is common, even ideal, for designers to limit the number of ideas in a collection. Cardin reputedly limited his collections to several focussed ideas. Mendes (1990, p.7) wrote ‘Cardin steadfastly maintains that an ensemble must never be overloaded with ideas, one main concept is sufficient and he has largely adhered to this principle.’ Lucas limited the number of toiles, and therefore ideas, it purchased from Pierre Cardin by selecting only a few toiles from each collection.74 In the previous narrative I established that the toiles were not used by Lucas as instruction manuals to guide construction and design as I had assumed. Instead, by comparing the toile and the seasonal collection book, I discovered that they were used to create a basis for a collection and inspire a number of designs within a limited seasonal collection.

73 In the acquisition submission, Rowena Clark uses the term ‘fashion book’ to describe these seasonal collection books. Fashion books is a slightly ambiguous term, therefore I have called them season collection books to reflect the fact that they included Lucas’ entire seasonal range. These books featured sketches of the collection and were used to sell Lucas garments to department stores and boutiques.

74 There may also have been financial constraints or restrictions within the tie-up that limited how many toiles Lucas purchased.
Purchasing and selecting Toiles

Lucas employee Paton Forster (2 October 2007) explained that toiles were generally selected and purchased by a Lucas representative in Paris. Prior to their travel, they would be familiar with the collections following media reports and their international agents’ suggestions.

Whoever went over would purchase a garment, the toile and a pattern. The manufacturer was required to pay a caution and with that they could purchase a restricted number of garments. They could usually afford about six. There was a common way for things to operate, but perhaps nuances within each House.

The agent that Lucas used was an English speaking French woman and she’d take you around and organise your appointments, which could include up to twenty fashion houses. In the salon, you were given a list with numbers and with each model you were shown she would flash a number — if you found it interesting you would tick it on your list. It was all very quick. At the end of the presentation, you would hand the vendeuse your list and she would bring the garments, leave you with the interpreter and you would choose.

The garments, toiles and patterns would be packed and three to four weeks later, perhaps more, they would arrive in Australia.

Lucas’ selection of toiles would have been made in consideration of Australian taste, which was discussed in narratives four and five. The toiles chosen would have also encompassed the ideas of Cardin’s particular seasonal collection. Lucas’ selection of Toile for Dress fulfilled these criteria, as Hammond stated when she commented on the selection by another department store of the same design. Hammond (1960, 27 Sept, p.A1) wrote: ‘Every significant trend expressed by Paris designers was present’ in the dress design. Therefore, in also choosing Toile for Dress, Lucas selected a design that was representative of the current season and Cardin’s style in particular.


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75 Lucas representatives also travelled to other countries and cities to purchase toiles from other designers. Forster (2 October 2007) noted, ‘Following Paris, there would be visits to London, Italy and the United States, where the Lucas representative would do virtually the same thing, but in a retail sense, purchasing garments from department stores as opposed to toiles from couture houses. These garments would also be sent back to Australia’.
different ilk. Although there are plenty of extreme couturiers in Paris, Cardin is probably the most extreme of all. When he gets an idea for a new shape, he really goes after it, developing and working on it. Then he puts the women in it. She never gets in the way of his idea.’ From this, it seems that Lucas was choosing a designer who was considered to be avant-garde, while at the same time wearable (White, 1963, p.57). Paton Forster acknowledged that Lucas was familiar with the press surrounding collections before purchasing toiles, suggesting that perhaps Lucas was hoping to create a sensation with its enthusiasm for ‘extreme’ French design.

While many toiles were purchased, there was no guarantee that they would all be made into garments. Brian Nunn stated (9 October 2006) that once the toiles and garments arrived, Lucas designer Mrs. K. Lahaive, Morrie Price and Paton Forster would decide which garments were going to be reproduced. Certain considerations would have affected that decision, such as appropriateness, saleability, ability to adapt to the Australian physique and cost price.

1961 autumn collection
For its 1961 autumn collection Lucas purchased at least seven toiles from Cardin.76 These seven dress, coat and suit toiles were each in the NGV wardrobe and also illustrated in Lucas’ seasonal collection book. Inclusion in the seasonal collection book indicated that they were offered for sale in Lucas’ 1961 autumn range, however they were only put into production if buyers and retailers placed orders.

>Toile for Dress< was purchased from the Pierre Cardin range, adapted for reproduction and used as inspiration for a number of dresses. This was evident in the season collection book displayed in the exhibition. In order to make this connection, I considered the main features of Toile for Dress and looked for evidence of those characteristics in other designs in the seasonal collection book. The dominant design features of Toile for Dress included the flat bib front which featured diagonal pleating at its base, the wide cinched waist and the pleated side panels of the skirt. These were the features that I recognised in the toile and that I saw repeated in other sketches of dresses throughout the seasonal collection book. There were no other toiles in the collection of Pierre

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76 This was evident from comparing toiles in the NGV wardrobe to sketches in Lucas’ seasonal collection book.
Cardin toiles with these features, leading me to believe that these features had been taken from this particular *Toile for Dress*.

In the seasonal collection book, several designs appeared to be derived from the *Toile for Dress*. Three of these were featured on the same page. The toile became the basis of not only one adaptation, but for a number of garments. In the seasonal collection book, the bib front of the toile was repeated in a second design, while the side pleating on the skirt was represented in two other designs. Skirts may be lengthened or expanded, necklines changed or the silhouette shortened to create another garment. This shows that the *Toile for Dress* was most likely used as the basis for a number of dress designs.

**Multiple incarnations of the toile**

At the same time, extended text was included in the exhibition in order to acknowledge that there were additional incarnations of the *Toile for Dress*. Cardin had made the dress in ‘fondant-pink satin with a contrasting pink satin bodice and pink gingham skirt in large square checks’ (Mulvagh, 1988, p.262). Yet the fabric swatch attached to the toile recommended it be made in gold lace. This suggests that *Toile for Dress* became another version of Cardin’s design simply by recommending gold lace.\(^77\)

Lucas appeared to follow neither recommendation, thus creating yet another design. Its interpretation of this toile was made in a fabric featuring large roses and appeared in Lucas’ collection catalogue for 1961 winter. Though different in fabrication and with a fuller skirt, it featured the same flat bib front, wide belt at a cinched waist and full gathered skirt, leading me to assume that it had been made from the *Toile for Dress*. The accompanying text stated that it was ‘A Pierre Cardin model in “Marina” pure silk wrap printed taffeta from United Silk Mills, West Germany. This frock features the square bib “covered up” front bodice with a plunging V neckline at the back and an oval controlled bouffant skirt with a light train.’ Each of these features was evident in the toile and once again it appears that the *Toile for Dress* has been modified and used for multiple designs in Lucas’ collection.

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\(^77\) Cardin may possibly have made this recommendation based on perceived tastes of export markets, as discussed in narrative two.
The *Toile for Dress* was possibly used as the basis for yet another design. The Lucas archive featured a photograph of a model wearing a dress, which again may have been a derivative of the *Toile for Dress*. In a plain, light coloured silk, the model’s dress featured the same wide cinched waistline (without a belt) and a gathered skirt which ended in a light train. Her bib bodice was turned down and embellished with beads and embroidery and appeared to be yet another dress derived from the *Toile for Dress*. Joanna Blakely (2010) argues in ‘Lessons from fashion’s free culture’ that fashion’s low-copyright protection laws and excessive imitation leads to proficient innovation. Each of the incarnations of the *Toile for Dress* could be considered creative interpretations.

The example of the *Toile for Dress* and its various interpretations showed how the toiles were used to inspire numerous garments within Lucas’ seasonal collections. Displaying the *Toile for Dress* and the seasonal collection book in *Remaking Fashion* conveyed Lucas’ practice of using one toile to generate multiple garments. Through Lucas’ use, the toile is shown to be used as the starting point for design. By changing details to the design and fabrication, design was altered, while also maintaining continuity within the collection.

In *Remaking Fashion*, I referenced Pierre Cardin’s version of the *Toile for Dress* in the extended text, and Lucas’ adapted versions with the display of the seasonal collection book, to show that the *Toile for Dress* was used as the catalyst for a number of dresses. Applying changes to design was also evident in changes made to *Toile for Coat*, which was made in three different fabrics, with each different fabric completely transforming the design of the coat. While the *Toile for Coat* had been adapted merely by changing the fabric, the *Toile for Dress* had been altered further, by changing the fullness of the skirt or the details at the bodice.

Here I began to realise that the toile is part of a design continuum and that it is merely the starting point for design. It is positioned between a number of garments made at opposite ends of the world. In Paris, Cardin had made the dress in pink satin, had presumably altered the toile for export and recommended gold lace fabric as opposed to pink satin, and then Lucas had used the *Toile for dress* to make a number of garments in different silhouettes and fabrics. Adopting Troy’s (2002)
modernist model of the ‘original’ and the ‘reproduction’ in Couture Culture, Cardin’s pink dress would be the original and Lucas’ garments the reproductions. In this model, the Toile for Dress sits in between Cardin’s ‘original’ and Lucas ‘reproduction’. However in this position it is used to progress and advance design through amendment to detail, ensuing and maintaining that design remains open to multiple ways of remaking. Each incarnation becomes a different design, with each incarnation propelled from the toile.
115. Lucas Seasonal collection book 1961 autumn
116. Lucas Collection catalogue 1961 winter

117. Lucas Dress 1961 possibly made from Toile for Dress 1961
Narrative 7:
Selling
118. Pierre Cardin Tolle for Jacket and dress 1960
119. Lucas Seasonal collection book 1960 winter
Lucas’ garments made from Cardin toiles needed to be sold in order to validate Lucas’ purchase of the toile. Garments were sold to department stores and retailers by sales agents, as Lucas was a manufacturer and did not have retail outlets of its own. By looking at how these garments were sold, this narrative will continue to investigate the uses of the toile in the fashion industry, as well as consider the ways that garments made from toiles were perceived. By looking specifically at *Toile for Jacket and dress*, this narrative will consider the relationship between manufacturer, retailer and sales agent, and consider the role of the toile in determining design. Through this dynamic, I also found that other changes to design were made.

As it did not have retail stores, Lucas relied on the sale of its garments to department stores and boutiques to secure profit. In turn, department stores favoured Lucas’ garments made from Pierre Cardin toiles as they added cachet, which Lucas enhanced with its catalogues and advertisements. By interviewing sales agent Fred Biddle on 19 June 2007, I discovered that Lucas also enhanced the status of the Cardin-Lucas garments through its selection of retailers. The stores where the garments were sold shaped public perceptions of Lucas and the Cardin-Lucas garments.

Lucas created promotional material of the Cardin-Lucas collection in order to promote the sale of products to retailers. A garment made from the *Toile for Jacket and dress* featured in a Lucas fashion catalogue as well as in *Vogue Australia* editorial. For the Lucas catalogue, *Toile for Jacket and dress* was photographed by Henry Talbot and Helmut Newton’s studio in order to enhance its desirability. Susan Van Wyk (2006, p.63) wrote: ‘The work produced by the studio carried with it an air of glamour and sophistication…’ which was brought to the Cardin-Lucas garments to assist in promoting sales to the retailer.

78 All further quotes and statements from Fred Biddle relate to the interview on 19 June 2007.
Department stores played a key role in the purchase of couture both before and after World War II. They posed an economic advantage in that they were able to buy in bulk and sell items to a larger audience at reduced prices. They could purchase couture toiles directly from couturiers which they made up in their own workrooms (Marshall, 1961; Palmer, 2001), but also purchased Cardin-Lucas garments from Lucas. Presumably because of the tie-up, Lucas was the only manufacturer of Pierre Cardin garments in Australia.\(^79\)

The department store was a French concept designed as a female sphere, where women could be seduced by numerous, inexpensive items for sale. Palmer (2001, p.58) wrote:

> Historians Susan Benson and Cynthia Wright have both noted the importance of the “non-selling areas” in defining department stores as feminine space… Department store lounges, dining rooms, exhibition areas and theatres were intended for women’s events and entertainment, thus promoting the store as a social gathering point with links to art and culture.

The department store model was quickly adopted in Britain, America and Australia, with department stores such as Macy’s in the United States, Harrods in the UK and David Jones and Mark Foy’s in Australia. There was fierce competition between department stores and importing French design raised their status (Carew, 2003; Palmer, 2001), hence making the Cardin-Lucas garments attractive to buyers. Stockists of Cardin-Lucas garments included a range of department stores throughout Australia including Georges, The Myer Emporium and Mark Foy’s.\(^80\)

The sales agent managed the relationship with the department store. A careful balance was maintained to ensure goods were sold, while also maintaining certain requirements. South Australian sales agent Fred Biddle noted that boutiques were favoured over department stores, as boutiques were considered more prestigious. Boutiques also generally purchased for particular customers requiring styles to suit them who were able to pay higher prices than shoppers at

\(^79\) Janet Medd (per.comm. 17 September 2008) who had worked for Balenciaga in Paris in the 1960s and also in the fashion industry in Britain, confirmed that a tie-up between a designer and a retailer or manufacturer meant that the reproduced garments were only available through the one retailer or manufacturer.

\(^80\) See appendices for a list of stockists of Cardin-Lucas garments compiled from Vogue Australia from 1959 to the early 1960s.
department stores. In Biddle’s view, boutiques offered more specialised services and more direct selling, which he felt was most appropriate for the Cardin-Lucas garments. Boutiques were also less likely to feature racks of discounted unsold stock, which ‘destroyed the high fashion image’ (Biddle, 19 June 2007).

Boutique buyers made their own selections, presumably with particular customers in mind. When Ruth Wrexler purchased her Cardin-Lucas Coat, it was recommended to her by the sales assistant at Ronwicks in Ivanhoe. When interviewed, Wrexler acknowledged that the Coat was a colour that she wouldn’t usually wear, but its appropriateness for her physique as well as the endorsement by the sales assistant overrode this factor. At Ronwicks, Wrexler acknowledged that articles of clothing were generally bought for specific customers. There was only one in the store when she purchased it and it didn’t come in any other sizes. This implied that the Coat had been purchased specifically for her.

Sales agents were also required to know the preferences of their buyers. For this reason, sales agents also recommended changes to designs in order to cater to the tastes of their buyers. White (1963, p.29) also records Lucas’ desire to cater to its buyers’ requirements and wrote: ‘When a buyer wanted a style altered — or a new style altogether — the sample would be rushed through the factory the same day and ready for approval the same night.’ While relating to its more everyday fashion items, this statement expresses the company’s attitude of prioritising the buyer’s desires.

Fred Biddle travelled to Ballarat and Melbourne from South Australia four times each year to preview styles, size ranges and wholesale pricing along with other sales agents. It was in this forum that he recommended particular changes based on the requirements of his buyers. Brian Nunn (9 October 2006) confirmed that sales agents would discuss the range and provide input, but that only minor adjustments could be made. In addition to Lucas designers, sales agents also contributed to the design of toiles that were reproduced for the Australian market.

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81 However the Lucas Coat did not feature a label indicating its size. Standardised sizes were only introduced in Australia in the 1960s.
Biddle made particular recommendations based on the South Australian customer. Each state had different requirements due to slightly different activities and levels of conservatism. Nunn (9 October 2006) confirmed, ‘What Fred Biddle wanted for Adelaide they certainly didn’t want in Sydney.’ The Adelaide customer was generally more conservative and sales in South Australia were proportionally lower than in Victoria and New South Wales. This may have been due to the extensive social seasons in Sydney and Melbourne, which constantly required new outfits. It was at these events Cardin-Lucas garments were most likely worn. Biddle noted that the ideal Lucas customer was a lady in society. Her husband was generally a professional and garments were worn to social events such as the races, dinner or theatre. In Vogue Australia 1959 a Cardin-Lucas Coat was described as ‘A coat with race going qualities’.

Though more conservative, overall sales of high fashion garments were proportionally greater in South Australia against a population proportion basis of Australia. Though Lucas sold less in South Australia, per capita they sold more. Biddle explained that the South Australian women wanted styling that did not date too quickly and wanted longer use for the money they paid for fashion. At a higher price point, Cardin-Lucas garments attracted status and would have been perceived as higher quality and therefore longer lasting. In contrast, Melbourne Cardin-Lucas customer Ruth Wrexler only wore her Cardin-Lucas Coat two to three times as it was not ideal for clothing to be seen repeatedly in the Melbourne social scene.

Cardin-Lucas garments were also sold in limited quantities around Australia in order to maintain exclusivity. Biddle confirmed that care was taken to sell a very limited quantity per style. Nunn (9 October 2006) also confirmed that garments were made in limited qualities, with never more than a dozen of any made. To emphasise this, advertisements used expressions such as ‘a severely restricted range’ (Vogue, 1960, autumn). By making the garments made from Pierre Cardin toiles limited, it made them somewhat exclusive and therefore more desirable and justified a higher price point. This impression of exclusivity was created with the use of the toiles, prescribing a level of status to the garment made from a Pierre Cardin toile.

Garments made by Lucas from Pierre Cardin toiles were also made specifically to order after department stores and boutiques made their selections. Each style was represented in illustration in Lucas’ seasonal collection books, which aimed to entice buyers and aid the sale of garments. From 1959, Lucas’ representation of designs in its seasonal collection books featured younger, svelte and elegantly posed figures, which were vivacious and glamorous, making the garments more attractive. The seasonal collection books also included practical information such as size range, fabric codes and wholesale prices.

The garment made from *Toile for Jacket and dress* featured in the 1960 winter seasonal collection book and was ordered by several buyers. *Vogue Australia* (1960 autumn) provided evidence of this by featuring an image of the garment with the description that the suit was made in ‘tweeds of wool and mohair in bronzy green’. It also listed the stockists at which the suit was available, including *Rondel’s* in Sydney, *The Myer Emporium* in Melbourne and Adelaide and *David Jones* in Perth. While Lucas preferred the specialised environment of the boutique, two of the stockists *The Myer Emporium* and *David Jones* were in fact department stores, while the boutique *Rondel’s* was a large two-storey boutique in Sydney. This may simply reflect the fact that department stores had larger budgets to purchase more items.

Making garments to order maintained exclusivity and aligned the garments with the made-to-order practice within haute couture. Yet it was also a practical solution for Lucas, as it minimised expenses and possible losses. The consistent presence of Cardin-Lucas garments in *Vogue Australia* from 1959 to 1962 testifies to the fact that consistent sales were made to department stores and boutiques throughout the period of the tie-up. However, Brian Nunn (9 October 2006) confirmed that the tie-up actually ran at a loss.

Images of the Cardin-Lucas garments were prolific through the fashion media for the period of the tie-up. The garments were enthusiastically embraced by *Vogue Australia* and featured regularly. They were shown to be fashionable and exciting. Yet sales of the garments were not made in the quantities required to secure profits. There are a number of reasons that this may have been.

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83 The garment made from *Toile for Jacket and dress* had the wholesale price of £27.11.0, size range of 12 to 18 and with the company code and fabric code 2000/B5. The price of Cardin-Lucas garments was approximately three times the price of other Lucas garments.
Lucas was a manufacturer and its Cardin-Lucas garments were about three times the price of its other ranges (Nunn, 9 October, 2006). This may have alienated regular customers, while new customers were perhaps reluctant, or already dedicated to other preferred brands, boutiques, labels or suppliers. As Lucas was a manufacturer, its company and business structure was also established around a large output of lower-priced items, therefore its business model may not have supported the production of individually made garments at a profit.

Yet for three years Cardin-Lucas garments existed within the Australian market, sold through department stores and boutiques to select Australia customers. Through sales agents, Lucas ensured that the garments were sold to high fashion retailers in order to attempt to attract a social, high fashion customer and enhance its own status. Images along with its name were regularly featured in Vogue Australia so that as a marketing venture designed to raise the cachet of Lucas, it may well have been successful. Though not financially profitable, it was successful in selling and propagating the Lucas brand.

This further explains the pairing of the image and toile in the exhibition Remaking Fashion. Illustrations in seasonal collection book were created to promote the sale of garments made from the toile for boutique and department store buyers. This was particularly important in determining the use of the toiles. Initially I was not able to make this connection, as I did not know the purposes of the seasonal collection books and the relationship between their images and the toiles. By interviewing Lucas employees, I discovered the purpose of each of the different types of image was to sell garments made from Pierre Cardin toiles to department stores and boutique buyers. As part of the Lucas archive and as part of the NGV collection, these images have become remaining artifacts from a part of the garment design process. In the exhibition I was able to draw these artifacts together to create a story and share knowledge of how the toiles were sold within the Australian market. These determined whether they were recreated and informed the success of the Cardin-Lucas tie-up. In Remaking Fashion, the artifacts were drawn together to elucidate on the selling of Cardin-Lucas garments made from the toiles on display.
120. Pierre Cardin *Tulle for Jacket and Dress* 1960
121. Lucas Seasonal collection book 1960 winter
122. Lucas Jacket and dress 1960 in Vogue Australia 1960 autumn
123. 124. & 125. Lucas Collection catalogue 1960 featuring garments made from Pierre Cardin toiles
Narrative 8:
Promotion
126. Pierre Cardin  *Toile for Dress* 1960
127. Helmut Newton *No title (Fashion illustration)* 1959 in
When I initially encountered the wardrobe, *Toile for Dress* 1960 was one of the first to capture my attention. It was so chic yet casual. Its skirt was formed over a sculpted petticoat, almost with panniers. Crisp linear creases through the centre front gave it a modern feel. Its diagonal folds added depth, forcing part of the skirt to recede. Its bodice was youthful. Cut in a straight line, it slipped gently over the bust, to the hip, meeting the structured skirt. The straight bodice made it easy and relaxed, while the panniered skirt made it elegant yet young, structured and precise.

The panniered, cocktail length skirt gave it the impression of a party dress. Its youthfulness signalled the beginning of the new energetic decade of the 1960s. It seemed to represent Cardin at that moment in his career, and represent the descriptions afforded him — ‘His clothes always looked fresh gay and easy — he never tempts clients with a dashing but unwearable dress’ (White, 1963, p.57).

In contrast, the promotional image of this dress depicts quite a different mood. Taken in rainslicked backstreets, it featured criminals in trench coats with guns. It was photographed by Helmut Newton, a photographer who would develop a reputation for erotic, stylised scenes with sadomasochistic and fetishistic subtexts. The youthful innocence I had perceived in the *Toile for Dress* was translated quite differently in the promotional image commissioned by Lucas.

By pairing the *Toile for Dress* and the promotional image, this narrative considers the impact of the fashion image. How were Cardin-Lucas garments portrayed and what image was Lucas endorsing by choosing a photographer such as Newton? While I had considered the *Toile for Dress* to be light

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84 A corseted undergarment was attached inside the *Toile for Dress*, however the bodice was not cut to the lines of the corset. It was cut to fall in a straight line from the shoulder to the hip.
and youthful, Newton created a much more sinister image. He may have done this to enhance the avant-garde appeal of the design. *The New York Times* writer Carrie Donovan (1960, p.28) reported that Cardin’s 1960s collections were ‘extreme’. At the same time, Newton may have also chosen this effect as he was developing his signature style. The photograph, probably taken in 1959 when Newton returned for a contract with *Vogue* Australia, anticipates the images that would later become his most iconic.

**Helmut Newton’s style**

Model Maggie Tabberer worked closely with Newton during the late 1950s. In her autobiography, she records a number of photo shoots with Newton, including the one in which she was photographed wearing the Cardin-Lucas dress. Tabberer (2006, p.69) wrote that Newton had devised the concept for the Pierre Cardin brochure for Lucas. At the time, he developed a passion for night photography (Tabberer, 1998, p.69).

In choosing Newton, Lucas made a conscious decision to choose a photographer whose work was stylish and sophisticated as well as cutting-edge. At the time, Newton was well-established in Australia and had a reputation for challenging work. *People* magazine (cited in Van Wyk 2006, p.60) wrote that ‘In his early years he had refused everything but fashion photography, turning down lucrative jobs.’ His single-mindedness paid off as he eventually established a strong reputation. Many of Newton’s clients were the exclusive boutiques located on Collins Street and the work associated with the studio carried an air of glamour (Van Wyk, 2006).

His ideas were novel at the time. Tabberer (1998, p.69) recalled:

> Helmut’s idea involved a group of guys in dark glasses, slouch hats and trench coats. They would carry machine-guns and would be robbing a Mayne Nickless truck. I was the ‘wicked lady’ with a neat little hand gun and a big handbag trailing jewels.

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85 Fashion collections are always ahead of actual seasons, with collections presented in advance of the season indicated in its collection title. For this reason, the 1960 summer collection would have been purchased, made and photographed in 1959.

86 Shortly after, Newton would leave Melbourne to pursue his career in Europe.
Each of these elements was translated in the image, with the truck ultimately obscured. In 1959, Newton’s idea was considered quite risqué. The photo shoot attracted the attention of the police and the use of imitation guns almost led to their arrest (Tabberer, 1998).

‘Shooting evening gowns in rain-slicked back alleys in the depth of a Melbourne winter…’ (Tabberer, 1998, p.69) demonstrated Newton’s penchant towards film noir, and dark provocative themes. Castling Tabberer as the ‘wicked lady’ evoked something of the cinematic. Yet the image still reflected a sense of innocence and quiet. This was partly due to the soft stole draped over the arm and the demure stance of Tabberer, who posed with her legs crossed in the 1950s style. One leg is towards the back, while the other is pointed to the front. The image then becomes a composite of ideas simultaneously reflecting innocence with her poise and dress and a sense of danger with the mise en scene.

Through the contrast, the elegant, Cardin-Lucas cocktail dress was given a dangerous edge. The nighttime look, the hidden faces of the turned men, the guns and the dramatic lighting all enhanced the feeling of threat. By selecting Newton, I believe that Lucas intended to show its garments as edgy and modern. At the same time, the dress is elegantly worn by an influential fashion model, enhancing its appeal as a wearable, commercially viable and attractive garment. These ideas were combined to shape a reading of the garment as wearable, yet avant-garde in Lucas’ advertising.

In this image Cardin-Lucas garments were promoted as both risqué and glamorous. In this narrative the Toile for Dress and its representation in Lucas catalogues considers two ideas. It considers the way Cardin-Lucas garments were promoted, and what occurs when the Toile for Dress and promotional image are combined in the exhibition space.

The Cardin-Lucas dress in the photograph
The display of the Toile for Dress within the exhibition Remaking Fashion assisted in showing the sophisticated construction of the dress. In her autobiography, Tabberer (1998, p.69) described the

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87 Newton’s later 1975 image of Yves Saint Laurent’s Le Smoking was also shot on dark rain slick streets, suggesting he was testing and establishing his style in these early images.
88 Later in the 1960s models would pose with their legs straight and evenly parted. Newton’s later work would feature sexually assertive poses.
garments as ‘quite extraordinary for their time’ supporting the suggestion that they were innovative and exciting for the period. When Donovan (1960, p.28) reported on the collection, she wrote: ‘Cardin’s dress silhouettes, evening gowns included, could best be described as one bubble emanating from another. At the house of Cardin, the bosom has gone into hiding and taken the natural waistline with it. The effect is extreme…’ While there is evidence of these characteristics in the photograph, the inclusion of the *Toile for Dress* in the exhibition helped show the construction of Cardin’s design more clearly. In the exhibition, the shape of the skirt of *Toile for Dress* is more clearly seen, as is the cut of the bodice. At the same time, by pairing the image and the toile, the design of the *Toile for Dress* is given a more sinister avant-garde edge.

In addition, the combination of the photograph and the toile also revealed another of Lucas’ design changes. The *Toile for Dress* features a bow at the waist. In Lucas’ adaptation it added a flower to the centre of the bow. This provides another example of how the toile began Lucas’ design process. It also indicates Lucas’ perception of Australian taste and desire for decoration. Perhaps for Lucas the toile was too plain. Perhaps this was also the reason that the mink shawl was included in the image. Yet, in the display of the *Toile for Dress* Cardin’s sophisticated tailoring became evident, as he constructed his silhouette with clever folds particularly evident in the skirt.

Interestingly, Tabberer (1998, p.69) also described the garments as ‘French clothes and accessories’. For Tabberer they were not Lucas garments, but French garments affirming the intention of Lucas’ progressive advertisements of promoting the garments as French or Parisian. This provides some evidence that the promotion of the garments as Cardin garments was effective.

Through the combination of the toile and the image I found that the promotion of the garments made from Pierre Cardin toiles evoked an image of risqué, cutting-edge fashion. This was largely formed through Lucas’ selection of Newton as a photographer. In this image Lucas commissioned Newton to photograph Tabberer in a Cardin-Lucas design. Lucas also commissioned Newton, and his studio partner, Henry Talbot, to photograph other garments made from Pierre Cardin toiles. By using fashionable photographers with a reputation for glamour and sophistication, Lucas imparted those characteristics onto their Cardin-Lucas garments. While with the specific style of Newton, they also received a darker more threatening edge.
At the same time, Newton was also regularly commissioned by *Vogue* Australia and the association would have increased the possibility of Cardin-Lucas garments in *Vogue* editorial. At the time, *Vogue* was a leading fashion publication in Australia, and association raised the profile of the garments featured, which was Lucas’ overall aim. Tabberer also projected an image of glamour and sophistication. By commissioning Newton and Tabberer, Lucas received an exciting, bold image, and with Newton at that stage in his career, it also received a hint at the dark sinister themes that would become more potent in his later work.
Narratives 2-8

Narratives two to eight provided insight into the way that toiles were used in the fashion industry through a case study of the Australian manufacturer Lucas. The narratives considered the uses of the toile at various stages of the fashion cycle, including design, fashion production, sale and promotion. This study provides an insight into some uses of the toile in a particular period of time. But this was in no way unique to Lucas. Toiles were an integral part of the fashion system from the 1860s to the 1960s. Sales of toiles existed as the financial backbone for couturiers and the purchase of toiles allowed manufacturers throughout the world to reproduce Parisian design.

Surprisingly, the role of the toile at Lucas usurped my initial assumptions of how I thought a toile would be used when purchased from France. I had assumed that the toile would be directly copied by Lucas in order to make garments for the Australian market. Instead, the toile was not copied exactly, but was used to guide designs for individual garments as referenced in a number of works in the entire seasonal range. At Lucas, the toile initiated design, which Paton Forster summarised when he said that in buying toiles, Lucas was merely buying ideas (2 October 2007). While the toiles were present at various parts of the fashion cycle, they were largely embraced for their
connection to Paris and to haute couture. Lucas’ use of them also showed that design is never complete.

In the exhibition *Remaking Fashion* I was able to communicate how toiles were used in the fashion cycle through pairings and groupings between the toiles and other items from the Lucas archive. Initially, I presented the six blue toiles together in a showcase in order to convey my first experience of the wardrobe. When I opened the wardrobe of toiles, I was confronted with a dense block of blue. While the toiles were made of other colours as well, the colour blue was the most dominant. In order to represent the potency of the blue toile in the exhibition, I grouped them together in one long showcase. I considered hanging them on a rail, as they had been presented in the wardrobe, but didn’t. The limp, sideways view would have obscured them and I wanted to reveal their individual forms.

In order to convey different narratives around the use of the toiles in the fashion system, I considered each of the toiles in combination with other items from the fashion cycle. Some were items in the Lucas archive such as seasonal collection books, others were images from *Vogue Australia*. The choices were vast, however selections were made that would drive particular interpretations of the toile and its role in the fashion design process. At the same time, surprising readings occurred through particular combinations.

By making these pairings or groupings, I was able to convey various narratives about the role of the toile in the fashion process. By asking questions about why the toiles were purchased, who purchased them and how, how they were represented and how they were perceived, I was able to determine some of the ways the toiles was used. I found that while the toile was largely used to drive design, its incarnations were constantly altered.

Through curating *Remaking Fashion*, I began to collapse boundaries between types of objects. Upon reflection I realised that initially I privileged certain types of objects over others, but that in fact, they can be drawn together to reveal new narratives. This describes one of the roles of the
curator, where readings of objects are formed based on their relationship to each other and their impact on the reading of another item.\textsuperscript{89}

These narratives give some information on how the toile was used at Lucas. In the exhibition, the narratives were not necessarily presented in this order. For example, the \textit{Toile for Coat} and \textit{Coat} were displayed in the front case and could have been seen first or last. However the narratives have been plotted in this order in the dissertation for clarity. At the same time, the stages of the fashion cycle are so interconnected and reliant on each other that the narratives could have been reordered. A fashion collection can be promoted before it is put into production. The purchase of toiles for a subsequent collection could have been made while the previous collection was in production. At the same time the exhibition may have been experienced in multiple sequences as the fashion and textiles gallery has two entrances and visitors make some choice in the order in which they view works.

The exhibition and this thesis explore some of the ways toiles were used by Lucas. Some of these uses also reveal their visual characteristics such as their labels and attached fabric swatches. Yet the reason for one visual characteristic still remains a mystery. There is no definitive reason for why they were blue, yet there are some possible explanations. Toiles were made out of inexpensive fabric and that particular shade of blue had become less fashionable by 1959 perhaps making it cheaper and therefore ideal for toiles. Another explanation is that Cardin had a flair for marketing. Perhaps he made his toiles bright blue so that they stood out from the toiles of his competitors. It is also possible he simply thought the dramatic blue was more appealing than cream calico.

Other visual qualities of the toiles are discussed in the subsequent narratives. These will move beyond Lucas to consider how toiles have been used in other parts of the fashion cycle and by other designers.

\textsuperscript{89} In subsequent exhibitions I have evolved my practice. For example in \textit{Drape: Classical Mode to Contemporary Dress} I aligned different types of objects, including fashion, textiles, decorative arts, painting and sculpture from various centuries and countries to comment on different types of drape in fashion, how they are achieved and what they represented about the body, femininity, art, fashion and expression. I drew broadly on the collection rather than that just fashion items.
129. Lucas Seasonal collection book 1960 summer
131. Pierre Cardin *Toile for Dress* 1960
Narrative 9:
The Undergarment
132. Pierre Cardin Toile for Undergarment c.1960
The *Toile for Undergarment* c.1960 was the catalyst for the ninth narrative in *Remaking Fashion*. It was used to represent the toile as a foundation of structure and design in some garments. In order to present this reading, it was grouped with selected undergarments and garments in exhibition. This narrative intended to trace how these groupings were made. The narrative was formed from observations of the toile’s features, a consideration of contemporary fashion, and by grouping the toile with various works from the NGV collection and select loans. Some of the original functions of the toile had been to inspire designs of Lucas’ fashion collections, as well as to guide construction.  

*Remaking Fashion* presented the *Toile for Undergarment* in a new context.

**The Toile for Undergarment as foundation**

Although this exhibition does not trace the history of undergarments, it is interesting to note that from as early as the sixteenth century, undergarments have shaped the body in order to achieve fashionable silhouettes (Steele, 2001) and provide an idealised foundation for a dress. Forming a barrier between the clothes and skin, these undergarments have constantly evolved along with changing ideals of beauty, but have largely remained as separate items worn under clothing in order to form an idealised silhouette. The separation of the corset from the dress changed however in the mid-twentieth century, when Christian Dior began to combine dresses with corsetry for his 1947 New Look. From 1946, Dior built complex corsetry into dresses, and undergarments existed as part of the dress rather than as separate layered components worn under the dress.

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90 While Lucas may not have used the toiles to guide construction, this had been one of the original functions of the toile.

91 Corsets were also used to shape the male figure at times. For a comprehensive study of changing silhouettes over time see Steele, V. 2003, *The Corset: A Cultural History*, Yale University Press or Koda, H. 2001 *Extreme Beauty: The Body Transformed*, Yale University Press, New Haven and London.

92 Dior’s fashion house was founded in 1946 and his New Look collection was launched in 1947.

93 Additional corsetry may also be worn by the wearer.
who worked at Dior, also reflected this practice in his dress construction, which is evident in some of the dress toiles in the NGV collection.

**Reading the *Toile for Undergarment* through Dior’s New Look**

In *Remaking Fashion* the *Toile for Undergarment* was read in relation to Dior’s New Look construction techniques of the late 1940s and early 1950s. Dior’s New Look was founded on a marriage of past French couture traditions and craftsmanship and postwar desires for novelty. Dior (1958, p.8) wrote: ‘I believed that there was a genuine unsatisfied desire abroad for something new in fashion. In order to meet this demand, French couture would have to return to the traditions of great luxury: which was why I envisioned my house as a craftsman’s workshop, rather than a clothes factory.’ ‘Long-forgotten techniques’ were rediscovered or invented to execute the designs Dior entrusted to his première and their staff (1958, p.22). Boning, petersham and tulle, as well as white cotton mesh, strips of plaited metal and metal underwire, were manipulated to build Dior’s precise shapes and feminine silhouettes which included cinched waists and rounded hips.

Dior (1958, p.21-22) wrote:

‘… in order to satisfy my love of architecture, and clear-cut design, I wanted to employ quite a different technique in fashioning my clothes, from the methods then in use – I wanted them to be constructed like buildings. Thus I moulded my dresses to the curves of the female body, so that they called attention to its shape.’

In this passage, Dior described his approach to design and his likening of dress to buildings. Here, the undergarment became the foundation within Dior’s metaphor of the dress as building. In order to mould the dresses to the curves of the female body, Dior’s dresses included heavily structured undergarments. While the body was still the basis for the dress, the undergarment perfected and shaped the body into an ideal form, creating a precise shape over which the dress was constructed.

Dior acknowledged this shaping and reformation of the body when he wrote: ‘My prime inspiration is the shape of the female body: for it is the duty of the couturier to adopt the female form as his point of departure and use materials at his disposal so as to enhance its natural beauty’ (1958, p.21-22).

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94 The *première* was the head of the workroom, who would decide which seamstress was best suited to make an individual design (Palmer, 2007).
Dior accredited the use of dressmaking materials to manipulate the body into an idealised form. In the late 1940s and 1950s, dressmaking materials were primarily concealed under clothing and therefore captured in the undergarment. Again he acknowledged the undergarment as the dress foundation when he wrote, ‘One only builds a model after long hours of preliminary labour and then it is constructed on a well-planned base’ (Dior, 1958, p.65). As an inseparable component of the dress, the undergarment became the dress foundation in Dior’s New Look.

In *Remaking Fashion*, the *Toile for Undergarment* was presented as this ‘well-planned base’. In the wardrobe of Pierre Cardin toiles, it was evident that Pierre Cardin used the construction methodology of Dior in a number of his designs and built undergarments into his dresses. Like Dior, Cardin’s undergarments appear to be the basis of his dress construction. Although there is no evidence to suggest that Dior’s seamstresses constructed their undergarments first, and then dresses over the top, these reflections by Dior at least give the impression that this was the way he conceptualised a dress. *Remaking Fashion* teased out the idea of the dress based on an undergarment laboriously formed through the maker’s craft. It also studied the way that those materials of the undergarment informed contemporary fashion. In the wardrobe, the *Toile for Undergarment* was separate from the toile, allowing it to be exhibited independently.

**The Toile for Undergarment in the wardrobe, as separate**

In the wardrobe, the *Toile for Undergarment* hung as a separate toile. This was the only *Toile for Undergarment* that existed on its own. Each of the other undergarments was attached to the inside of a dress toile. This separation invited curiosity and informed another potential reading of the toile, which was reflected in its display in the exhibition.

In order to suggest why it may have been separate, I examined its details closely. There were no stitch marks or loose threads within the *Toile for Undergarment* which may have suggested that it had been previously attached to the inside of another toile. It did not appear to have been part of any of the other toiles in the wardrobe. It seemed that this toile had been intentionally made as a separate toile. From the knowledge of the Cardin-Lucas tie-up I assumed the *Toile for*  

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95 Six toiles in the NGV wardrobe featured corsetry inside them, including the toiles discussed in narratives six and eight.

96 It is also unlikely Lucas would disassemble the toiles as they generally did not tamper with them.
Undergarment had been purchased as an additional guide or example of Pierre Cardin’s construction techniques.

Its structure was similar to the structure of the undergarments inside the other toiles in the wardrobe, however these were made of cotton mesh. The Toile for Undergarment was made of cotton fabric and signalled its status as a toile. On its own, it was able to show how the undergarments inside other toiles had been constructed, which were otherwise difficult to see. As it was separated from the dress toiles and perhaps offered a guide to construction, it formed the impression that this was one stage of the production process at Pierre Cardin, and that the dress toiles may have been constructed in parts. Through Dior’s metaphor, I envisaged the Toile for Undergarment made first, before the dress toile was formed over the top.

**Storage methods**

The vision of the separate hanging toile in the NGV wardrobe also shaped its reading. Within the NGV store, the wardrobe was just one of the storage systems present. As well as wardrobes, boxes are also used to store some of the Pierre Cardin toiles, which included other toiles for undergarments. The distinctive storage systems led to different experiences of the toile which shaped their reading. The boxed toiles were laid horizontally and packed in layers. In a box, the objects were laid on a table and viewed from above, with only one toile seen at a time between layers of tissue paper. By contrast, in the wardrobe Toile for Undergarment was hanging, and easily seen in the vertical orientation it would typically be presented in display. The vertical display also signalled the upright orientation of the body. In addition, in the wardrobe it was immediately presented as part of a group with other works hanging beside it. The experience of seeing the Toile for Undergarment with the collection of toiles in the wardrobe led me to more readily relate them to each other and to read the Toile for Undergarment in relation to the other toiles.

The toiles were stored together as similar types of garments are typically stored together in the same storage unit in the museum store. These can include similar materials, such as knitwear or beaded garments which must lay flat in textile boxes, types of objects like toiles, or works by the same designer. The motivation for such groupings is typically driven by preservation of the object.
While the groupings are not curated for exhibition, the contents of a wardrobe can each appear like small capsules of display, with the contents revealed when the cover is unzipped.

The viewing practices in storage, shaped by the perspectives offered by particular storage vessels, have been the subject of numerous exhibitions, including *Raid the Icebox with Andy Warhol*, *Christian Lacroix: On Fashion*, *Backstage: Selection I* and *The Concise Dictionary of Fashion*. Unlike these exhibitions, I was not attempting to bring the views offered by storage systems into the museum. However, the views offered in storage did shape my reading of the *Toile for Undergarment* and were represented in a small way in the exhibition *Remaking Fashion* via the groupings I made and interpretations presented.
134. Christian Lacroix *Christian Lacroix: On Fashion* 2008 featuring storage conventions as part of collection presentation

135. Christian Lacroix *Christian Lacroix: On Fashion* 2008 featuring storage conventions as part of collection presentation
Finished and unfinished

The toiles packed in boxes featured corsets without underskirts. With unfinished edges they looked like they had been removed from a garment; as if they relied on something else to make them complete. I chose not to display these. Instead, I was drawn to the Toile for Undergarment as it exhibited more elements of finish. Its edges were turned,\(^\text{97}\) it featured hook and eye closings through the back; but as a toile it was still part of the design process. It showed a contrast between completeness and incompleteness that I found fascinating, and that only really exists from a contemporary perspective.

Between 1959 and 1962, when the Pierre Cardin toiles were made, these toiles would not have been mistaken as finished. During this period, garments hid the mechanics of construction under expanses of textiles and high quality finishes. To show details of construction would have been uncommon. These toiles would have clearly existed within the realm of design process and construction. The blue band at the top of the Toile for Undergarment signalled its status as a toile, as did the white cotton fabric through the corset’s torso.\(^\text{98}\) The skirt was made of polyester and the metallic boning was evident through the torso. As a toile it was a relic of the process of making and built by the maker in the privacy of the workroom. It was never intended to be seen, which meant that its materials were never intended to be seen either. There was a clear distinction between toiles used in the studio and garments worn in public. Yet contemporary fashion blurs these boundaries, by featuring a wider range of finishes and types of garments worn as dress, and materials from the process of making evident on garment exteriors. Because of this expanded vocabulary of types of finishes, a toile is no longer as obviously a toile. Contemporary garments can feature characteristics once more commonly associated with toiles, and toiles can feature aspects of finish. This upsets the dichotomy between finished and unfinished, and it makes a wider range of materials possible in both the toile and the finished garment.

\(^\text{97}\)This contrasted with other examples of finished garments I have seen in the collection. For example, corsetry inside Christian Dior Evening ensemble 1952 was not hemmed or turned up. This may have been to create a smoother finish externally.

\(^\text{98}\)Sturdy cotton mesh in black or white was typically used when made into garments.
136. & 137. Pierre Cardin *Toile for Undergarment* c. 1960 in detail
These changes have come about following the 1980s, when underwear began to be worn as outerwear and the 1990s with the trend of deconstruction. A reevaluation of the status of textiles and materials means that different types of details are used on garments now, including evidence of design process and dress mechanics. Chenoune (2007, p.264) wrote:

As the deconstructionist movement evolved, clothes attained the artistic appearance of works in progress. Symbolised by its use of raw selvage, visual shorthand for unfinished garment, deconstructionism raised the unfinished state of a garment in progress to a stylistic end in itself.

For example, in Prada’s 2006 autumn-winter collection the mechanics of making were subtly referenced with the use of densely clustered metal hooks and eyes, dissected scissors and trouser fasteners as embellishment in place of sequins and beading. Other designers, including Akira Isogawa, have also used layers of torn organza within their layered garments.

138. & 139. Akira Isogawa Dress and capelet 2000 spring-summer

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100 The quote was amended to UK spelling in order to maintain consistency throughout this thesis.
101 For example, see Akira Isogawa’s Dress and capelet 2000 spring-summer in the NGV collection.
As a result, confusion can arise between the visual characteristics of what constitutes a garment and what constitutes a toile, as they can now share similar features. This describes the crux of this narrative. Fundamentally, however, they remain different through their functions. The toile exists as a part of the design process as a means for the maker to drive or resolve their design. Conversely, the garment represents the resolved design, at least for that particular period or collection. This is typically declared through presentation in a seasonal fashion show, following which the garment is made available for purchase and worn publicly. The toile is not typically made available for purchase by the consumer, but remains within the domain of the designer’s studio.

Because of these changes in the contemporary design vocabulary, the *Toile for Undergarment* looked like it could exist on its own as a garment, yet it was not a garment. It was incomplete as it was from a stage in the fashion design process used to propel design. While the toile and the garment may share similar visual characteristics, it is the use of the toile that separates it from the garment.

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102 It is also common for designers to regard each garment as a toile or template for the following collection. However, to present it in collection makes it complete, at least for that moment.

103 MATERIALBYPRODUCT’s *Dress Prototype 1/1* discussed in narrative one challenges this definition.
The Toile for Undergarment in the museum

Drawing the Toile for Undergarment out of the wardrobe gave me the opportunity to display the craft of making and present a view of the exterior of the undergarment, which is usually covered by the dress. Museum display encourages a focus on the exterior of objects.\textsuperscript{104} Fashion, like sculpture, is best seen in the round, yet the added dimension of the constructed interior is hidden from view when a garment is placed on display on a mannequin.\textsuperscript{105} This can become a frustration for the critical museum visitor who is inquisitive and informed (Lindauer, 2006, p.204). In other environments of the gallery, such as the viewing room, viewers can see garments closely and investigate their layers, yet this can be difficult in the gallery space.

In addition, distance can increase veneration of an object with plinths or glass cases within the gallery, and can enhance the viewer’s desire to get closer and to see more. In a small way, I was able to subvert the restrictions of the museum, as the separation of the Toile for Undergarment from the dress allowed me to display another view of a toile which could not be seen in the display of other toiles. Some of these toiles included Toile for Dress discussed in narrative eight, which also featured a structured undergarment as its foundation. By displaying the Toile for Undergarment I was able to communicate a different experience of the toile. On its own, the Toile for Undergarment drew a closer relationship to the process of making by permitting a view of the toile that would have been privy to the maker as they constructed the foundation of a dress’ form. This offered greater insight into the role of the toile in the process of making. It also provided evidence of the materials of making that inform the toiles’ structure and silhouette.

\textsuperscript{104} In order to satisfy this desire for analysis, museums often have viewing rooms where is it possible to make an appointment to view an object closely and more thoroughly.

\textsuperscript{105} Conservators at the NGV prefer works to be displayed on mannequins as they provide support to the garment.
Selection

In order to consider ways of representing this reading of the *Toile for Undergarment* in the museum, I considered groupings with different types of garments in the NGV collection. Eventually I displayed the *Toile for Undergarment* with two dresses and two *Hip foundations*. However, in order to arrive at this grouping, several other selections were considered.

140. Pierre Cardin *Toile for Undergarment* c.1960
141. Pierre Cardin *Toile for Dress* 1959

As a foundation to the dress, I considered constructing a scenario to replicate the making of a dress, or of the undergarment being dressed. In the wardrobe, undergarments existed inside toiles for dresses. To replicate this scenario I grouped the *Toile for Undergarment*, a pink Pierre Cardin *Toile for Dress* which featured an undergarment inside, and *Dress* 1958 by Yves Saint Laurent for Christian Dior, as it featured a similar silhouette to the *Toile for Undergarment* and the *Toile for Dress*. My intention was to represent the stages of a dress being made, as I had drawn from Dior’s metaphor of building a dress over a garment foundation. However, the works were unrelated. The *Toile for Dress* was not the toile for the Christian Dior *Dress* and I feared I would fail to make my point and confuse the viewer with this grouping. I discarded this idea. Ultimately, the process of making was represented in the multimedia, where a dress and a corset were shown being made in stages in stop motion animation. The multimedia was also used to translate the active process of making into the static exhibition display.

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106 These were called *Hip frills* in the *Remaking Fashion* checklist, but have been called *Hip foundations* here for clarity.
I had also considered displaying the *Toile for Undergarment* with some works from the collection inspired by underwear, such as the Issey Miyake *Bustier 1980-81* and the Jean Paul Gaultier elasticised corset *Dress 1987*. However I also rejected these pairings as they did not evoke the process of making or relate to garment design. Instead, they were more representative of the 1980s phenomenon of underwear as outerwear which questioned notions of sexuality and gender (Di Trocchio & Leong, 2007). I wanted to put forward an alternative reading that was specifically related to the toile and its presence in the process of making.
147. Comme des Garçons Top 1997
Transparency

I also considered the *Toile for Undergarment* in relation to the sheer Comme des Garçons *Top* 1997 in the NGV collection. *Top* had resonances with the corset, as it shaped the body with the use of artificial materials. However it did so in an uncommon way, featuring ‘bumps’ over the shoulder blades. From the 1997 spring-summer collection ‘body meets dress–dress meets body’, also sometimes referred to as the ‘bump’ collection, *Top* provided a comment on western fashion, where it is common to expose acceptable bumps, such as breasts and buttocks, and hide unsightly ones. Bumps at the back of the figure can be read as unacceptable, while Kawakubo made them attractive with the selection of materials and exposed the mechanics of their construction. *Top*’s sheer exterior fabric allowed viewers to see the thick white knitted pads that are inserted inside pockets at the shoulder blades, and merged the garment’s interior and exterior with the use of transparent fabric.

This *Top* provided a potential reading of *Remaking Fashion*, but ultimately it was not displayed. In retrospect this could have been successfully paired with the *Toile for Undergarment* as both commented on the construction of the female body. The mechanics of the *Top*’s construction were exposed, as the *Toile for Undergarment* exposed the mechanics of making the foundation and toile. What this piece did though was facilitate an investigation into the relationship between transparency and the toile and the merging of interior and exterior elements in contemporary design, which then drove the selections that I made.
148. Scotland Child’s dress/coat 1890–1900
149. England Christening gown c.1860 in Rowena Clark Hatches, Matches and Dispatches 1987
The Top led me to investigate instances in which transparency had been used to expose the mechanics of fashion on a garment’s exterior. Transparency was considered in relation to the act of looking through a garment in order to reveal the materials that were present inside of it. Some of these instances were achieved through the use of backlighting or the use of sheer fabrics to reveal interior mechanisms externally. For example, Rowena Clark’s exhibition catalogue *Hatches, Matches and Dispatches* featured christening gowns photographed flat with stark lighting to highlight delicate white stitching on white. Consequently, this also highlighted construction details such as a deep folded hem, which would not have been evident under regular lighting. Therefore, lighting was used to expose additional construction details. In a similar practice, the exhibition *Christian Lacroix: On Fashion* featured several dresses by Madeleine Vionnet hung against a backdrop and backlit to emphasise stitch lines and construction seams. Light was used again to expose the anatomy of the garment (Di Trocchio, 2011). In the Vionnet dresses and the christening gowns garment construction was exposed through the manipulation of light. The design of the garments did not expose the anatomy of the garments, instead it was the way that they were displayed and the use of light that exposed their mechanics in the exhibition environment.

Other examples also addressed the idea of transparency in the photography or association between different types of garments. For example, the exhibition *Infra-Apparel* focused on the influence of underwear on contemporary fashion. Its title induced a sense of the undergarment seen through the garment’s exterior, merging the two. Its title gave an impression of an x-ray, and the idea of being able to see through and into the garment with the use of a word that Harold Koda and Richard Martin coined (Koda and Martin, 1993, p.10). Some works were also photographed on dressmaker’s dummies, with the use of the form evoking the garment making process.
150. Madeleine Vionnet Various dresses 1920s-1930s in Christian Lacroix: On Fashion exhibition installation

151. Veronique Branquinho Blouse and skirt 1999 with Baptism robe decorated with torchon lace and bobbin lace 1900–50 in Judith Clark Spectres: When Fashion Turns Back 2004
In the exhibition catalogue for *Spectres: When Fashion Turns Back*, Judith Clark merged Veronique Branquinho’s *Blouse and skirt*, *spring-summer* 1999\(^{107}\) with *Baptism robe decorated with torchon lace and bobbin lace* 1900–50 through a series of three photographs. She did this in order to represent the contention of the exhibition, which was that history’s shadow is depicted in contemporary works. In the image, *Baptism robe* was depicted as history’s shadow behind Branquinho’s *Blouse and skirt*. In each of these examples, the use of photography, association or terminology was used to suggest a relationship between the interiors and exteriors of garments and the mechanics of making. Judith Clark’s photographic optics suggested the influence of historical types of garments and their technique on contemporary design and Koda and Martin’s *Infra-Apparel* evoked a merging of garment interiors and exteriors through their use of terminology and interpretation.

What these examples demonstrated was a recurrent interest in the mechanics of garments. They also showed that there have been a number of ways in which the construction features and mechanics of clothing have been represented, particularly in the museum environment. In several examples, the construction features were revealed through light, in others they were revealed through association. They opened up ways of considering and representing transparency and the ability to see inside a garment in the gallery space. This expanded the dialogue which had been begun by the Comme des Garçons *Top* in relation to the *Toile for Undergarment*, which, as an undergarment, was situated as part of the mechanics of fashion.

I considered these references in association with the observations I had made of the *Toile for Undergarment* and its relationship to contemporary design. In combinations, these visual references led me to seek contemporary fashion examples which represented a visualisation of the process of making on the exterior. In particular, I sought evidence of the toile in its finished design, as if it was traversing from the inside to the outside, as suggested by the term ‘infra-apparel’. I began to reflect on how transparency can be used to provide a view of the inside and outside of the garment at the same time.

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\(^{107}\) Titles of works are reflected as they are in *Spectres: When Fashion Turns Back* exhibition catalogue on p.52

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Transparency became a dominant theme in this narrative. It was considered literally, where transparency was present in the garment through the use of sheer fabric, and metaphorically where transparency existed around the process of making and in garment design. Transparency exposed the mechanics of making, and guided the selection of objects to accompany the *Toile for Undergarment*. The intention was to present garments in the exhibition in order to expose the anatomy of the garment, similar to the photos I referenced previously, which revealed an almost x-ray view of the garment. If they didn’t expose the mechanics of making themselves through their design, I aimed to do so through groupings and combinations of objects.

In order to open up a dialogue around the representation of transparency in the exhibition environment, I began to consider different types of objects that could potentially be associated with the *Toile for Undergarment*. Following these observations, I began to once again consider references to transparency in contemporary fashion and the objects in the Fashion and Textiles collection. I began again to look for examples where transparency was used in fashion design to show or expose design process.
I found evidence of the use of transparency in Christian Dior’s 2005 autumn-winter collection, designed by John Galliano. The light organza tulle exposed the anatomy of the dresses. Swathes of tulle twirled around the dress undergarments, which were based on the forms of dressmaker’s dummies and stamped at the lower abdomen, imitating the mannequin maker’s mark. In light organza, the garment’s seams were made thicker and darker where the fabric overlapped. This outlined the seams and the garment’s silhouettes, perhaps imitating the graphic marker pen Dior used to sketch his designs.
The collection also referenced the toile as it looked like it was still in the process of being made. This perfectly captured the sense that was also apparent in the *Toile for Undergarment*, which was an artefact from the garment making process while also beautifully finished. It was as if Galliano had captured a moment in the workroom when fabric is swirled around a tailor’s dummy in the act of creation and play.\footnote{See Giroud, F. 1987, *Dior*, Thames and Hudson, London, pp.70-71 for images of Dior wrapping silk fabric around a model in his studio.} His adoption of the visual markers of the toile and of design process led me to what I called ‘a new aesthetic’\footnote{In the exhibition *Remaking Fashion* I called the influence of the look of making on contemporary fashion ‘a new aesthetic’. This look was based on the inclusion of the materials of making and techniques from the design process in contemporary fashion design. Upon reflection this is a problematic term as the history of aesthetics is quite complex and will not be used extensively in this document. I selected this term in order to give a name to the look that I saw recurring through contemporary fashion, and in order to reference the focus and value on aesthetics within the fine art museum. However, in this thesis, I will be able to explain this more comprehensively without the use of the complex shorthand term.} in *Remaking Fashion*.
Galliano’s 2005 autumn-winter collection for Dior led to a similar reading of the John Galliano for Christian Dior’s *Dress model no. 39 2000* in the NGV’s collection. It was exhibited beside the *Toile for Undergarment* in *Remaking Fashion*, along with an Alexander McQueen *Dress* and two *Hip foundations*. I had not associated *Dress model no. 39* with the toile initially, however two references led me to this reading. One was the Christian Dior 2005 autumn-winter collection. The other was an image of the dress in the fashion magazine *Marie Claire*, reproduced on p.268.

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110 Chenoune (2007, p.265) also observed a relationship between Galliano’s collections from 2000 autumn-winter and 2005 autumn-winter.
DRESSES

John Galliano Dress model no. 39

John Galliano’s full-length silk dress was acquired by the NGV from Christian Dior, and first shown on a mirrored catwalk in the exhibition House mix in 2003 (Healy, 2003). Surrounded by mirrors, it was positioned on its own in the front case outside the gallery. It was a major acquisition commissioned by Robyn Healy on behalf of the NGV for its simultaneous reflection and rejection of haute couture traditions. Its unfinished edges and slashed silk tulle were described as a never before seen ‘voluptuous orgy of creativity’ (Hilary Alexander cited in Chenoune, 2007, p.270).

Dress model no. 39 combined the luxury and precision of haute couture tailoring through meticulous finishes, whilst subverting them to highlight its construction. Externally, metal strips exploded from the bodice and across the wearer’s face. Seen outside the Dress, the metal boning recalled the dress’ construction and related it to the construction of the Toile for Undergarment, which also featured vertical plaited strips of metal to brace and support the torso. Galliano exposed the technical features from the garment making process which would have been hidden on the inside of a New Look dress, likening the Dress to the Toile for Undergarment, which also exposed the technical dressmaking features.

Grosgrain tape has also been traditionally used for internal waistbands. In Dress model no. 39 Galliano shifted grosgrain tapes to the outside in order to reveal more dressmaking materials. Tapes became bands positioned diagonally across the back that further bound the body. Bands that had been hidden in the undergarment were repositioned on the outside.

To me, Dress model no. 39 looked as if it was still in the process of being made, with seam edges left unfinished at the shoulder. Silk tulle was in pieces over the garment’s silk exterior as if only half constructed and the process had been interrupted. Loose, uncensored slashes of colour swept across it in the form of paint strokes that suggested rawness and energy sympathetic to the

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111 Nineteenth–century dresses in the NGV collection provide evidence of this.
process of construction. Overlapping layers of tulle at the seam edges highlighted construction points, suggestive of a permanent marker and the hand marking of the calico toile.\footnote{112 Sometimes, when a calico toile is made, the designer will mark adjustments or changes to it over the top with a large black permanent marker.}

Its frayed edges signalled the toile, which occurs at the beginning of a garment’s development and production. Patched and mended, Galliano cited the impoverished and the lower classes of the nineteenth century who dressed in rags and tatters as his reference (Chenoune, 2007). Yet I also observed a move towards resolution, as the toile is sewn and unpicked, made and remade, worked and reworked in order to achieve the desired design. In addition, its tobacco silk was not dissimilar in colour to the unbleached cream calico typically used for the toile. And within its chaotic ‘becoming’, Galliano retained the language of Dior and the language of couture. He was not just exhibiting the elements of design process, but exhibiting those specifically aligned with the House of Dior with the exposed corsetry, grosgrain tapes and metal boning.

An image in *Marie Claire* April 2000 of another dress from Galliano’s 2000 collection became a catalyst for the interpretation and display of the *Dress* in the exhibition. In the image the dress was displayed on a dressmaker’s torso without the hat and boots that had accompanied it in the catwalk presentation and in the *House mix* exhibition. *Remaking Fashion* adopted this presentation of the *Dress*. Devoid of the oversized hat and ornamented boots it became diminished of its theatricality, which helped to draw attention to the structure and materials of the *Dress*. The use of the dressmaker’s dummy reinforced the idea of process within the intimacy of a studio and became a recurring display mechanism throughout the exhibition in order to saturate the exhibition with references to haute couture and the dressmaker’s atelier.

*Marie Claire*’s image presented an interpretation of the dress, just as the curatorial display did. Once out of the designer’s studio, there are many modes of interpretation and the museum curator aims to achieve one that is the historically correct, contemporary to the piece, and provides context. The extensive use of media imagery of key couture garments means that at any time there can be multiple relevant contemporary readings of a garment. In this instance I privileged the editorial presentation of a dress from the same collection as it recalled the practice of dressmaking, which related it most closely to the *Toile for Undergarment.*
159. Alexander McQueen Dress 2004 in The Arts Centre Kylie: An Exhibition 2004
Alexander McQueen Dress

An Alexander McQueen Dress 2004 was also displayed in the same grouping. It had been selected from the Kylie Minogue collection within the Performing Arts Centre which included a number of corseted gowns by numerous designers. Works by Dolce and Gabbana were originally considered for Remaking Fashion, but eventually abandoned as their black laces and satin fabrics were more closely aligned with underwear than with references to the garment making process.

In contrast, McQueen’s Dress toyed with dressmaking conventions through his manipulation of the conventional structure of the corset. His silhouette is similar to Pierre Cardin’s Toile for Undergarment, while adding his own signature Gothic idiom through adaptation of the design elements. He orientated stays diagonally towards the centre, which elongated the torso and sliced the body in segments. His selection of materials also shifted visual focus. The black Chantilly-style lace sat over flesh-coloured backing at the bust and hips, narrowing the waist and drawing attention to the cleavage. McQueen used the conventions of traditional corsetry and understructures to structure and design his Dress. At the same time, by merging outerwear and underwear, the process of design was evident. The seams which shaped the Dress bodice were clearly seen, achieving and representing transparency of the design process.
161. World's End Outfit 1982
162. Comme des Garçons' Jacket and trousers 2006
n Remaking Fashion the Toile for Undergarment was interpreted through the language of garment making process. In order to reinforce this relationship I paired two outfits in a separate case to compare two readings of underwear worn as outerwear. In the World’s End Outfit 1982, a 1940s style pointed brown satin bra was overtly worn on the outside of a number of garments. Beside it, Comme des Garçons’ Jacket and trousers 2006 featured subtle references to underwear. Bands of black brocade satin sat over the navy blue Jacket. The black bands imitated the shape of a corset, yet over navy, it merged subtly with the form. This work was selected for loan for the exhibition as I had identified the collection as representing aspects of the garment making process.

The pairing was formulated to chart a trajectory of changing interpretations of dress from the 1980s to more contemporary readings. The World’s End Outfit represented the 1980s treatment, when bras were obviously worn as outerwear as a symbol of sexual empowerment, while the Comme des Garçons Jacket referenced more contemporary interpretations. This can include subtle evidence of undergarments on the exterior of the garment which can invite multiple readings, including reference to the process of making. This pairing was made to signal the changes that have occurred in the inclusion of underwear in outerwear. While in the World’s End Outfit references were overt, in the Comme des Garçons Jacket the references to underwear were much more restrained. This pairing was made to argue that processes of making, typically hidden on the inside, are subtly traversing to the outside. Gentle accents or references to the processes of making can be read in the textures and the details of the garments rather than overtly and boldly. This is not specific to a single designer, but occurs repeatedly though the work of a number of designers.113

113 It is the recurrence of this that led me to describe the gesture as a new aesthetic in Remaking Fashion.
This undoing and redistribution of elements of fashion relates to Barbara Vinken’s (2005) definition of postfashion. In postfashion, which exists after 1980, archetypal gendered forms like the dress and the suit are disembodied as the act of exposing artifice. Vinken (2005, p.35) wrote: ‘If, for a hundred years, fashion has invented and reinvented ‘woman,’ postfashion has begun to deconstruct this ‘woman.’’ Vinken (2005, p.140) describes this as lifting the skirts of fashion and exposing its ‘tricks’ (2005, p.149). ‘Where fashion used to disguise its arts it now exhibits its artificiality’ (Vinken, 2005, p.35). In searching for contemporary dress examples that revealed transparency through their design, Remaking Fashion exhibited examples of dress that revealed the artificiality of dress construction. Details which may have been hidden under layers of fabric were brought to the surface of garments in order to reveal the craft and ‘tricks’ of the garment-making process.
Hip Foundations

Two tulle Hip foundations, one purple, one black, were displayed beside the Toile for Undergarment in order to expose the tricks and artificial aids of fashion referenced in Vinken’s argument. Together, they exposed ways in which 1950s silhouettes were constructed. Hip foundations were worn under skirts in the 1950s to create the impression of wider hips, which was fashionable in the New Look silhouette.114

114 They had been originated by Cristobal Balenciaga in order to emulate the broad angular hips, extremely slim figure, and gracefully arched back of his favourite model Colette (Jouve, 1989). As not all women conformed to this shape, the fashion for hip-padding arose to achieve this fashionable silhouette.
While there are a number of undergarments in the collection, I was drawn to these two sets of Hip foundations. I had seen undergarments, corsets and petticoats in the NGV collection as well as others; yet I had never seen Hip foundations. These then became representative of a secret or ‘trick’ of 1950s fashions as described by Vinken. The detached frills also attracted my interest as they looked like contemporary accessories that could be worn externally, much like the Toile for Undergarment had looked to me upon first encounter. In several collections Rei Kawakubo has presented fragmented tulle skirts as parts of garments or outfits. Displaying the Hip foundations for the first time, I was able to elucidate on the structure of undergarments in the museum environment, as well as further define the Toile for Undergarment.

165. Comme des Garçons 2008 autumn-winter [www.style.com](http://www.style.com)

166. Comme des Garçons 2009 autumn-winter [www.style.com](http://www.style.com)

168. Christian Dior *Dress* c.1951

**Alber Elbaz** *Dress and necklace*

*Toile for Undergarment* was displayed with a number of items from the Fashion and Textiles collection in order to reflect on the use of dressmaking materials in design and to represent transparency in design. This caused me to think of other ways that dressmaking materials have been used in contemporary design, and led to further selections and groupings in the exhibition. Grosgrain tape, metallic boning and tulle had all been referenced in the selections of garments around the *Toile for Undergarment*. In addition to these materials I began to consider the use of other dressmaking materials in design, such as crin.

Crin, or crinoline, was another common material used in the construction of undergarments and was commonly attached in bands to tulle underskirts to create fullness. Crin was originally made of horsehair, but by the 1950s it was made of plastic filaments woven into strips of varying widths. It was typically hidden beneath skirts, and integral to design as it assisted in the creation of form.


In Alber Elbaz’s spring 2008 collection, crin was used to add buoyancy and volume to tulle skirts, however, unlike 1950s designs, it was also evident externally. Attached to the bottom of the hem, it created a decorative thin black line at the skirt’s base as part of its design. The transparency of the tulle dress allowed the dressmaking material to be seen, thus merging the inside and the outside. This provided another example of the external use of dressmaking materials in contemporary design.

Elbaz is a contemporary designer who I had identified as having ‘consistently demonstrated sensitivity towards texture and finish... he neglects flamboyance and ostentation, and depicts luxury with sensuous textiles and carefully combined fibres’ (Di Trochio, 2008, p.111). Significant and influential, I sought to acquire his work for the NGV collection and display in Remaking Fashion. Elbaz’s designs for Lanvin are consistently remarkable in his use of dressmaking materials in design. Koda (2007, p.15) described ‘his love of astonishing juxtapositions of fragile and unusual textiles, his play of colour116 and texture, his ability to make masterful old techniques come to life with contemporary relevance, and his supple working of fabric over the female form’. Many of these skills are achieved by appropriating the materials of dressmaking into his design. For example, Elbaz had repeatedly used exposed zips at the rear of his dresses, contrasting textures and colours with utilitarian features in wearable, understated, elegant clothes. He also uses raw selvage edges to great effect. In his spring 2004 he incorporated fabric selvages into the dresses to create decorative central features. The use of selvages was also a practical technique that was adopted in the nineteenth century in order to minimise fabric waste.

116 This quote was amended to UK spelling in order to maintain consistency throughout this thesis.
In Paris in September 2008, I surveyed the garments in the Lanvin store, and from those I selected a black tulle dress, cinched at the waist with grosgrain ribbon and hemmed with crinoline. It showed evidence of Elbaz’s use of understated trimmings drawn from the materials from the garment making process, as practical design features with historical references.

In the store, the Dress was displayed with a necklace that also drew on components from the garment–making process. This pairing was also reflected in the exhibition. The necklace was made from three strands of pearls which fastened to a black grosgrain ribbon with diamante stud buttons. The fasteners, which could have been hidden, were instead highlighted as diamantes. Elbaz’s invention reworked the classic pearl necklace by rearranging jewellery materials with materials from the garment–making process. He incorporated grosgrain tape with draped pearls. In both the Dress and necklace, dressmaking materials were drawn to the surface, structuring and decorating at the same time.
175. Nicolas Ghesquière for Balenciaga Dress 2003
**Nicolas Ghesquière Dress**

When I encountered another use of crin in contemporary design, the context of Elbaz’s *Dress and necklace* became apparent. Discovering the use of crin in a contemporary design garment by Ghesquière for Balenciaga led to the pairing of the Elbaz *Dress and necklace* with Ghesquière’s *Dress*.

While viewing the Kylie collection at the Performing Arts Centre in Melbourne I was shown the green and white *Dress* by Nicolas Ghesquière. In this *Dress*, crin, silk and nylon were combined to create a buoyant surface of suspended ruffles. Like the Elbaz *Dress*, crin was placed onto the surface of the *Dress* serving a structural and decorative function. Structurally, it supported the base of the ruffles while also revealing the mechanics of suspension to the viewer and the wearer through the transparent fabric. In both garments, crin was attached to transparent fabrics. The transparent fabrics exposed the mechanics of making on the outside of the garment, while the crin functioned both structurally and decoratively.
Interest in design process, and therefore interest in the toile

*Remaking Fashion* revealed how the mechanics of making have been made transparent in contemporary design. In doing so, the exhibition also showed how garment–making materials have been used to create the diverse desired effects. For example, in the 1950s construction materials formed hidden dress foundations to create hyper feminine silhouettes, while post-2000 those same materials were used on the surface of garments to support and shape the design, while revealing design process. By exposing them in the post-2000 period, the materials also referenced the design process and the act of creativity. They exposed technique rather than hid them under layers of fabric. This reflects an interest in creative and design process that is contemporary to our time.

Kevin Brophy identifies this interest in creativity and creative process in his publication *Creativity: psychoanalysis, surrealism and creative writing* (1998). Other concurring voices include economic academic Richard Florida’s *The Rise of Creative Class* (2004) which recognised a shift of power towards creative individuals and flexible lifestyles in the twenty-first century. In questioning this, the book recognises that creativity is highly valued and intensely cultivated in the current period.

A plethora of texts also document the creative process across a number of disciplines, including fashion. Recently *Fashion Designers’ Sketchbooks* (2010) by Hywel Davies provides an insight into the design process of some of the major names in the fashion industry by including catwalk garments juxtaposed with designer seasonal collection books, original research material, and finished illustrations. In *Fashion Now* (2003) interviewers assign equal value to process by asking every designer ‘which is more important in your work: the process or the product?’ The increased interest in creative practice has shifted creative design process out of the studio and into the public arena. This is reflected in garments, where design process shifts from under the dress fabric to the surface of the garment. At the same time, increased academic inquiry into fashion design process through its inclusion in higher university programs has also increased analysis of fashion design

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117 Kevin Brophy (1998) identified a sudden craze for creativity equivalent to the fitness craze of the 1980s. Brophy (1998, p.1) cited the American essayist and novelist, William H. Gass, to argue that ‘the pursuit and practice of something labelled creativity is now as epidemic as tennis or jogging’ was in the 1980s.
processes. For example, RMIT’s postgraduate programs, which focus on reflective practice offer extensive opportunities for analysis across a variety of creative fields.

In the contemporary period, access to the experience of the making has also changed. The steady decline in home dressmaking since the 1970s had created distance between wearer and maker. Concurrently, mechanised methods of production have expanded with increased speed of production, consumption, off-shore manufacturing, outsourced design and standardisation. These processes are more likely to occur anonymously in compressed and masked mass production processes isolated from the wearer, whereas in home garment-making the maker was once the wearer. With greater distance forged from traditional dressmaking techniques, a fascination has deepened leading to increased interest in the language of garment-making.

‘Making clothes was once a part of getting dressed. A woman could handle cloth. She did it the way she cooked. Textiles therefore implied both – a way of making them and a way of wearing them’ (Lauwaert, 2002, p.47). However with changing methods of production and consumption, these experiences are no longer common. The experience of wearing is no longer associated with the act of making. Making typically occurs in distant places and the majority of wearers experience clothing through the mass-produced object. People no longer make or are exposed to making in the way they would have been in the past. This increased distance invites reverie and curiosity.

In order to satisfy a desire to understand creativity and design process, insights into creative practice have recently been revealed through numerous documentaries, particularly on haute couture. Documentaries provide a ‘behind the scenes’ look at the making of a collection with series titles like The Day Before 2009. These create a look into the maker’s workroom which document the progression of the garment from initial concept to garment then catwalk presentation.


119 The series title The Day Before is being used for documentaries on designers such as Jean Paul Gaultier, Sonia Rykiel and Proenza Schouler which features designers preparing their collection the day before the runway presentation.
in order to reveal design process, technique and some access to a particular designer’s artistic skill. Garments are shown made by hand in specialised workrooms with intricate and laborious techniques. The hand finishings, specialised techniques and superior craftsmanship is dissected and widely exhibited. Through film the numerous processes which are followed are dissected. The once secret world of haute couture, filled with what Vinken refers to as ‘tricks’, is revealed and the focus on process increases the admiration of the finished garments.

Increasingly designers have also been focussing on production processes, analysing their methods and reflecting on them in their works. Maison Martin Margiela, who began his house in 1989, was instrumental in this analysis, using the materials and processes of making as the basis for his designs. In 1982, Kawakubo disrupted the machine in order to explore the effect and create unique “lace” knitwear which incorporated various sized holes that appeared as rips and tears or intentionally intricate webs (Bodione, 1995).

This fascination with process has led to shifts in understanding of materials, design processes and design possibilities. One of the outcomes has been that design process has become evident externally on garments. Design process is no longer restricted to the design studio, but has been made accessible through film, publication and through evidence on the surface of garments. Designers’ active and extensive enquiry has also become evident in the surface of their garments. This has opened up a dialogue which can incorporate reference to the toile’s role in design process and to the exposure of the dress foundation in exterior design.

In Remaking Fashion, Alexander McQueen’s Dress and the John Galliano’s Dress model no.39 for Christian Dior revealed an exploration into fashion design process with reference to the toile. Each provided evidence of the design process and showed the mechanics of artifice drawn out of the garment. The exterior skirts were metaphorically lifted and the tricks of garment construction relocated to the exterior of the garments as obvious components of the garment design. The Toile for Undergarment and the Hip foundations provided examples of the original artifacts that created that artifice.
The combination of the five objects helped to illustrate dual interpretations of the *Toile for Undergarment* as foundation to the dress and referent for the exposure of design process in garment surfaces. Through this, I showed that garments can illicit new meaning, depending on their selection and arrangement in an exhibition. Nicolas Bourriaud (cited in Trebay, 2004, p.271) argued that in ‘an information-glutted world, the core function of most creative people is not innovation, but rearrangement’. In *Remaking Fashion* I demonstrated the role of the curator by rearranging objects in order to communicate new interpretations of collection items. In combination, each object revealed further meanings or interpretations of the other and led to further insights into the role of the toile. I discovered that in the garment-making process, the toile can become the foundation to the garment, and in contemporary design, this foundation can be revealed externally in the garment.
SUITS

The interpretation of the *Toile for Undergarment* related specifically to the construction and relocation of dressmaking materials in women’s wear. However, the reappropriation of fashion design process and garment foundations also exists in corresponding dialogues of menswear, such as tailoring and suiting, where certain materials have traditionally been used to shape male silhouettes. This thesis is not however about the history of tailoring, but about how materials from the process have been used in historical and contemporary fashion to form garments.

The suit emerged in the seventeenth century and has endured through the twentieth and twenty-first centuries with continual modifications (Di Trocchio, 2011). Though adopted by women, it remains an archetype of menswear. Tailoring traditions dictated the use of specific techniques and materials to structure and tailor a garment. For example, the tailor used padding, boning, stuffing and stiffening to shape the garment and physique into the ideal form (Chenoune, 1993).

The *Toile for Undergarment*’s counterpart in menswear existed in the foundations of tailoring, such as suiting linings and interfacings. In *Remaking Fashion* these corresponding dialogues were presented in opposing cases in order to represent the complementary traditions of tailoring and dressmaking. I had already been considering the Comme des Garçons two-piece Coat 1998, as well as two works by Australian label S!X which I believed showed evidence of making in finished design. A dialogue around the suit emerged, as counterpart to the dialogue surrounding the dress; the suit and dress being two gendered conventions that have existed for hundreds of years.
Dress and the suit – traditions of making

Originally, tailors posed the exclusive legal privilege to make garments for both men and women, however from the seventeenth century the construction of menswear and women’s wear became legally divided. In 1675, dressmakers fought for the exclusive right to make and sell a wide variety of clothing for women and children, as ‘it was consonant with female modesty to be dressed, if one preferred, by a woman’ (Jones, 2004, p.82). ‘Increasingly thereafter, as all of Europe copied French fashion and fashion methods, women dressed women and men dressed men’ (Hollander, 1994, p.65) and ‘a difference in the way clothes were conceived and made for the two sexes came into existence for the first time’ (Hollander, 1994, p.67). Hollander (1994) argued that women’s dressmaking consisted of simply arranging fabric, often in folds, while men’s tailoring depended on precision of cut. Tailors employed and perfected the technique of cut and measure, while dressmakers relied on the corset to shape the body, and surface embellishment to decorate it. Despite their differences, dressmaking and tailoring shared a reliance on a structured foundation to form the shape of their garments.

The nineteenth century continued to adhere to these gender divisions in garment–making for a time, but in the 1860s Worth disrupted the dichotomy between makers and wearers with his system of haute couture. His system allowed male designers, such as himself, to make clothes for women. By the early twentieth century traditional gendered forms of clothing began to break down. Women began to wear clothes in the style of men, led by Gabrielle ‘Coco’ Chanel, or in the style of the popular character la garçonne120 (de la Haye & Tobin, 2003). Regardless, the dress and the suit still remain key signifiers of gender, reinterpreted each decade. These divisions informed the use of the toile as certain conventions existed around the ways that tailoring and dressmaking structured the body, and the materials that were used.

Consequently, the arrangement of works within the cases also reflected some of the conventional nineteenth–century gender characteristics of the garments, where suits are upright and austere to reflect ideas of authority and probity, while dresses are curved to represent feminine softness and

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120 The character of la garçonne is derived from Victor Margueritte’s 1922 novel of the same name. In the novel, the female protagonist adopts the dress and free-living behaviour considered to be associated with men at the time.
The case of four upright suits in shades of brown and grey were symmetrically balanced, rigid like John Brack’s painting *Collins Street, 5pm* (1955). Opposite, the asymmetric display of five works created a rhythmic pattern in white, pink, purple, black and white. The undulating garment proportions in soft colours, longer and shorter skirts and the exaggerated width of the John Galliano reflected the stereotypical feminine characteristics of sinuous forms. This observation was made following its installation.

178. John Brack, *Collins Street, 5pm* 1955

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Pierre Cardin Suit

Suit 1965 by Pierre Cardin represented the suit prototype. It followed the conventional form of jacket and trousers in matching check fabrics. It had lightly padded shoulders and interfacings, and its novel slim fit showed Cardin as an innovator in male fashion in the 1960s. It was placed amongst more contemporary works, just as the Toile for Undergarment had been placed amongst other works which showed transgressions from its conventional form.
I have begun this section by drawing a comparison between the suit and the undergarment, as the undergarment has been used in female fashion to form the shape of the female body, while the suit and its corresponding materials have been used in men’s fashion to guide the shape of the man’s body. However, in *Remaking Fashion*, the undergarment was also a toile, which drove a comparison between the suit and the toile and a reading of the suit as toile.

A comparison between the *Toile for Undergarment* and the *Suit* drew a comparison between a suit and a toile, or a ready-made garment and a toile. By comparing the two, the *Suit* was read as a kind of toile. This located the idea of the toile further away from the actual artifact. *Suit*, as representative of a gendered type of form, became a form that was remade and reworked through contemporary fashion. It was used as a starting point to be reworked, which was comparable to the purpose of the toile. In fashion, conventional forms, such as the suit, have become templates that are constantly reworked.

In order to represent this reading of the suit, a group of works were selected that would also reflect on the use of tailoring materials to shape the suit and reveal a transparency of design process, much like the selection that surrounded the *Toile for Undergarment*. Each of the works addressed design process in some way through their visual characteristics or sought to provide an x-ray or transparent view into suit construction, such as *Coat* by Comme des Garçons.
Comme des Garçons Coat

Rei Kawakubo regularly explores the interiors of garments and the mechanics of clothing. Coat 1998 was made from a separated interlining and exterior. Each section featured one alternative sleeve, relying on the other to complete the jacket. The dissection of materials made the construction obvious, while also revealing the beauty of the materials’ textures in a palette of browns and greys, which were then bordered with white bias tape.

However, the work was somehow unsettling. The asymmetry created a feeling of incompleteness with the interlined sleeve poking awkwardly out. The stiffness of the materials caused the work to sit over the body, existing as a kind of diagram of a coat rather than a garment. Appearing as if it had been sliced to reveal its insides, it drew comparisons with an image from a 1949 tailoring manual (cited in Chenoune, 1993, p.226). The image illustrated the multiple components of a suit jacket with the accompanying text, ‘Just as the chassis of a car must support the body, so the strong yet supple framework of a jacket helps it to keep its shape when worn … before the lining and trimmings have been added’ (Messieurs, summer 1949 cited in Chenoune, 1993, p.226). For me,
the *Coat* represented this diagram, illustrating the components of the structure of a coat or jacket which are crafted to support it.

Its stiffness mimicked the flat pattern pieces of a tailor’s pattern.\(^{122}\) Traditionally, the tailor works from a series of flat paper patterns cut on a horizontal plane. Through a considered series of systematic cut and measure, the tailor perfects his pattern and thus the cut of the garment.\(^{123}\) The tailor exercised his skill in measure on the form of the two-dimensional pattern piece. Through the flat stiff structure, *Coat* references the tailor’s laborious techniques of measuring, cutting and tailoring flat plains into abstract modernist shapes.

Kawakubo’s *Coat* stands in for the tailor’s studio, dissecting and representing garment construction. The abstract shapes represented the pieces of the pattern which the tailor perfects, while her exposed interfacing reveals the materials used to build the form of the idealised in suiting. Hollander (1994) argued that each suit is designed to classicise and idealise the male form. *Coat* presents a hypothetical view of the structures that underlie the Pierre Cardin *Suit*, providing a near diagram of the materials of making inside a suit jacket.

The Pierre Cardin *Suit* was presented as the toile, but it was the Kawakubo’s *Coat* that provided evidence of the layers that formed a jacket’s making. In this case, the dichotomy between the ‘finished’ garments and the toile were reversed. In this instance, the ‘toile’ was the *Suit*, as it was the starting point for design, yet the *Suit* was finished in a conventional sense, while the ‘garment’ was the *Coat*, and appeared unfinished. This expanded the dialogue around the visual characteristics of the finished and unfinished.

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\(^{122}\) Martin Margiela’s 1998 spring-summer collection also included a series of ‘flat’ garments inspired by two-dimensional paper patterns.

\(^{123}\) Norah Waugh (1977, p.35) wrote that the perfected pattern was sometimes bequeathed to the tailor’s apprentice or son. The invention of the tape measure and standardized units of measure had led to the application of geometric rules to the measure of the body, changing the basis of tailoring from the organic to the systematic (Waugh, 1977, p.130).
It also illustrated another example of the definition of the toile as an item that is used as the starting point of design, and is used to progress design. While the *Suit* was finished by Pierre Cardin’s standards, as a template of an archetypal form, the *Suit* also began another cycle of production and design, and thus became repositioned as a toile. At the same time, Kawakubo’s *Coat* provided a kind of x-ray vision into what may have been inside the Cardin *Suit* jacket. This again expressed Vinken’s argument of ‘lifting the skirts of fashion’ and revealing the ‘tricks’ or structures of menswear. The Pierre Cardin *Suit* provided the starting point for design, or toile, from which Kawakubo revealed the structures and tricks of fashion in her *Coat*. The conventionally finished item was used as the starting point for design.
Two additional works were also selected for display alongside Suit and Coat for their reflection or representation of transparency in garment design. Robert Di Camerino’s Coat c.1971 used Trompe l’oeil, which translates as ‘fools the eye’ to reflect on the relationship between interiors and exteriors. Trompe l’oeil was used by Di Camerino to form a print on the Coat that depicted the movement and folds of fabric. This could be read in a number of ways. The print either optically
simulated movement in the Coat, alluding to the impression of folds in the Coat’s outer surface, or provided an x-ray vision into the folds of a skirt that was worn beneath. It is also possible that Di Camerino was appealing to Trompe l’oeil motifs referenced by surrealism.

The framework of the exhibition facilitated an interpretation related to transparency and design process in archetypal forms of western dress, such as the coat. Therefore a particular reading of the work was privileged. This reading was of the print on the Coat providing an x-ray view of a tartan skirt worn underneath. The skirt exposed on top of the outer garment or coat can be likened to the way corsets can be exposed on outer garments, discussed in relation to dresses above. Like the other works around it, the Coat attracted multiple interpretations; however the curation of the exhibition addressed a particular perspective that would facilitate a focus on design process.
Amongst these selected works was an ensemble featuring a jacket and skirt, entitled *The 3Rs–Reconstruct, recycle, ready–to–wear* 1996. The ensemble presented a composite of dissected and reworked suiting materials into a new form. Designers Peter Boyd and Denise Sprynskyj call their work reconstruction, relating to the garment–making process and their active reinvention of it. Their interpretation of the suit was largely related to the surface of the suit, reworking and reinventing its external materials.

Boyd and Sprynskyj subverted the established process of production by beginning with readymade suits. Rather than beginning with a sketch, a pattern or a toile, they reworked secondhand male suiting into women’s wear, in an attempt to destabilise the processes of Western garment construction, and combine the machine made with the handmade.
Their transformation was obvious rather than disguised. Each aspect of the previous suits was recognisable within the new form. For example, men’s trousers were inverted to create a skirt. The trouser waistline became the hemline of the skirt and the fly fastening created a centre front split. The striped suiting fabric could also be seen in the patched jacket making the process of making evident. The traditional suit, represented by the Pierre Cardin Suit, had been subverted through a process of cutting and reassembling. While Kawakubo had started with the idea of the suit, S!X began with the suits themselves, reconstructing them in order to formulate another reinvention of the suit.

Reflecting on the Dress and the Suit
Through this narrative I discovered two dominant ideas: that design process can be revealed on the surface of contemporary design, and that the suit, or the found item, can be used as a toile to motivate design.

By reading Toile for Undergarment through Dior’s design process, I found that the toile can be used as the foundation to design. I then read Toile for Undergarment through its visual characteristics in relation to other garments in contemporary fashion and in the fashion and textiles collection and found that garment–making processes can be revealed on the surface of contemporary fashion. This reveals a change in the use of dressmaking materials by contemporary designers. It became possible that the toile does not only motivate design through the functions of testing fit, form and design, but that design process can also be seen on the surfaces of contemporary design. Their visibility enabled the presentation of and questioning of design process in exhibition, as typically they are hidden under dress fabrics. Their visibility also showed design process adopted to drive design. Just as Dior (1958) used French dressmaking traditions to create something new for his New Look garments, contemporary designers have also referenced traditional techniques and, through novel application, achieved new designs.
Alternatively, through the narrative surrounding the suit, the established Western male form was represented as a toile, as it was used as a starting point for design that was reworked and reconfigured. It also adopted materials of making as elements of design in contemporary reconfigurations. Consequently, this expanded the idea of what a toile can be.

Through both parts of the narrative, relationships were created through selection and combination in order to consider the toile and its presence in design and design process. While only one toile existed, the *Toile for Undergarment, Remaking Fashion* presented another toile through the use of a garment, the suit. Garments were selected to surround each of these ‘toiles’ in order to draw attention to their visual features as well as their role in design. The Pierre Cardin *Suit* was not a toile, but it represented the archetypical features of a men’s suit, and once the presence of the *Toile for Undergarment* had been understood in dress design, I felt that it was possible to then provide this reading of the suit with the accompaniment of selected works. In this narrative, the toile was read through the traditions of dressmaking in order to elaborate on its presence in design process.
Narrative 10:
The Found Item
186. Inside of wardrobe of toile in NGV storage
In some ways narrative ten was the most representative of the exhibition title, *Remaking Fashion*, as it begins with materials, objects and generic items that already exist in the fashion system and remakes them in new forms in order to create new garments. Martin Margiela’s Artisanal collection provides an example of how existing mass-produced items from fashion are disassembled and rearranged, and treated as raw materials in order to create new garments with new value. Through increased workmanship in a kind of double-production, garments are created from existing objects which attract the status of a one-off, typically afforded to haute couture. His contemporaries Yohji Yamamoto and Helmut Lang also mimic this treatment, adopting generic or functional items from the contemporary wardrobe as the basis to create new garments. Likewise, exchanging materials is also described as a way of creating new design. For example, by exchanging a cotton sock for leather in Margiela’s *Boots*, the sock becomes a boot and a novel item is achieved.

New design is achieved by using items found in fashion, or templates for forms which recur in fashion, and by amending them and shifting them in some way, either through their materials or by their placement in relation to each other and on the body. In this way, the found item from fashion, the generic item, the functional item and even the worn item can become toiles. These objects from within the fashion system become catalysts for new design. They are remade in new materials or compiled in novel ways in order to remake fashion. As well as remaking the individual items, they also remake the idea of what garments can be.

This thesis focusses on fashion, hence it has contemplated objects from the fashion system which have been used to progress fashion design. My study of the exhibition, explained through this thesis, focussed on the way in which fashion references its own language, its own materials and techniques in order to enrich and advance fashion design in a self-referential act. It draws on its own techniques, on its own archetypes and traditions and reworks them in order to expand its own language. ‘Displacement, dissection and the materials of making have all become major
components of design. Self-reflexive and poignant, contemporary fashion is drawing on its own processes in order to expand its design language’ (Di Trocchio, 2008, p.24).

Within the language of fashion is the use of the toile, a modelling device used to resolve design. While other design disciplines also use modelling devices, the toile is exclusive to the language of fashion and is used in a variety of ways by the designer. In each instance, though, it is a catalyst for design. Likewise, the found item has also been used as a catalyst for design and is thus comparable to the toile in its usage.

The Pierre Cardin toiles were not the specific catalyst for this usage of the found item as toile in contemporary design, but represent the idea of the toile, the look of the toile and the concept of making. In the NGV collection storage, they became the catalyst for this reading of the toile and its relationship to contemporary design in *Remaking Fashion*, leading to the ten narratives outlined in the exhibition and thesis.

In the preceding nine narratives the toile initiated design, either as the export toile from a design house, as the foundation for a garment, or as the materialisation of the sketch, draped on the stand. Each toile existed as a stage within the fashion production process. However in this narrative, an object from outside the process of fashion production, the found item, became the toile for contemporary fashion designers such as Martin Margiela, Helmut Lang and Yohji Yamamoto. The found item as toile wasn’t derived from the fashion design process. Instead, it existed as a seemingly finished item outside of the process of production and became a toile when it was adopted by designers to initiate subsequent design. In the previous narrative, the concept of the ‘suit’ as toile provides the basis for this reading.
Yet each of the found items discussed in this chapter were still objects related to the fashion system, including items such as a shoe, a singlet or a garment lining. In this narrative, found items from fashion, displaced from their original context, became the toile, by initiating further design for select designers. In *Remaking Fashion*, four different types of found items as toiles became apparent. These included the found item, the generic item, the functional item and the worn item.\footnote{124 In the previous narrative, the suit could have been considered a found or generic item.}

For the fashion house Maison Martin Margiela\footnote{125 The Maison Martin Margiela communicates exclusively in the first person plural “we”, in order to focus attention on teamwork and reflect the sixteen nationalities represented in the team. The fashion house’s namesake, Martin Margiela, has also remained anonymous throughout his twenty year career and consistently refuses interviews or public appearances. While the fashion house chooses to use the first person plural “we”, in this thesis, Martin Margiela, or the abbreviation, Margiela, will be used to as reference to the fashion house. Kaat Debo sometimes uses the abbreviation ‘the Maison’ to reference the design house Maison Martin Margiela and the work of its designers.\footnote{126 In *Remaking Fashion*, it was the found item from the fashion system that was of particular focus as the exhibition focused on the self-referential act of fashion designers, investigating the language and materials of fashion in order to advance the discipline.}}\footnote{126 In *Remaking Fashion*, it was the found item from the fashion system that was of particular focus as the exhibition focused on the self-referential act of fashion designers, investigating the language and materials of fashion in order to advance the discipline.}, design can begin with the found item. In its Artisanal collection, found items are collected in multiples and dissected, and then reassembled into garments. These items can be any number of mass-produced materials or objects such as mirrors, drinking straws, buttons, sandals, necklaces or vinyl music records.\footnote{126 In *Remaking Fashion*, it was the found item from the fashion system that was of particular focus as the exhibition focused on the self-referential act of fashion designers, investigating the language and materials of fashion in order to advance the discipline.} Margiela begins design using items that already exist, usually as a product of mass production, rather than beginning with any of the types of toiles referenced in the previous sections such as the calico toile, the export toile or the foundation of the garment.

For example, for the 2006 spring-summer collection, ‘vintage summer sandals were used to create a waistcoat and a jacket with removable sleeves’ (Debo, 2008, p.72). The upper portions of men’s summer sandals, made of real leather of various hues and patinas, were put back together to form a waistcoat. Black or white women’s sandals were used in the same way in the design of the jacket. In the Artisanal line, the found item, which was collected and assembled in multiples, became the catalyst for the garment.
The Artisanal collection is Margiela’s response to haute couture. It conceives luxury in terms of hours spent in construction, and particularly hand made construction, rather than precious materials or status symbols. To highlight this, Margiela records the labour time required to construct each garment.

In a major retrospective on Maison Martin Margiela at the Mode Museum in Antwerp in 2008, the Artisanal collection was a major component. The exhibition marked the twentieth anniversary of the fashion house and preceded the retirement of founder and namesake Martin Margiela, thus marking the end of a significant fashion era. The exhibition was curated collaboratively between the museum and the fashion house, ‘MoMu’s strength is that it gives fashion designers artistic expression outside of a commercial environment’ (Di Trocchio, 2011, p.101) and was accompanied by a major publication. It included the largest display of Margiela’s work; over 150 examples of accessories and garments in twenty-three themed sections.

In the retrospective, garments from the Artisanal collection were isolated in individual cases in a darkened room. Each case was illuminated individually, momentarily revealing the garment alongside text assertively announcing the hours spent in construction. Like neon in darkness, the text was particularly bold, reinforcing Margiela’s tenet that process is fundamental to the value of the garment. With explicit knowledge of the time spent in construction, the viewer starts to consider the hours individually and wonders about each finish, buttonhole, cut and stitch that was used to form the shape and design of the garment. By drawing attention to the hours of production, Margiela draws attention to the process of making and a contemplation of the stages of the design process and the time invested in each part. Kaat Debo (2007, p.251) wrote:

If there is one designer whose entire work can be seen as a reflection on fashion, it would have to be Martin Margiela. By literally showing the production process hidden behind an item of clothing and incorporating it in his design, he makes time tangible, so to speak.
In his Artisanal line Margiela juxtaposes two complex systems of fashion production, mass production and haute couture, and their conceptions of time. He uses the products of mass production, which derive from the aim of producing standardised multiples in large units, with the principles of haute couture and high fashion, which dwell on the slowness of the stages of construction and the lengthy spans of time required to achieve certain effects. The time spent in construction by expert specialists and in the process of making in order to achieve extraordinary results has been a longstanding element of haute couture and high fashion. For example, in a recent article in The Guardian, Karl Lagerfeld was quoted as saying it ‘had taken 200 hours of work to fashion an airy cape out of 200 m of tulle, and 350 hours in the Maison Lesage\textsuperscript{127} specialist embroidery atelier to embroider the sequins, pearls and crystals onto the front, back and sleeves of the dress’ (Cartner-Morley, 2010, 28 January). With time and skill, simple materials such as tulle can be transformed into complex garments. Margiela takes this principle and transforms other objects readily found in the fashion environment, like leather sandals, and uses them as base materials to generate new design. He takes items which have already been created within one system of production, mass production, and uses them as raw materials in order to create new garments. He uses the products of mass production with the values and principles of haute couture, thus imposing a kind of double-production. Leather sandals become base materials which can be transformed into a garment. The found item thus becomes a type of toile. By using found items within the initial stages of design, Margiela has broadened the vocabulary of fashion, by expanding the types of materials that can be used for making.

\textsuperscript{127} Here the author refers to the Parisian embroidery house, The House of Lesage, established in 1868.
Considering the found item as toile

Margiela dwells on process and draws some of his inspiration from artisan garment production processes from haute couture. One of those processes includes draping on the stand and the use of the toile. Debo (2008, p.9) writes that for the Artisanal collection, ‗..the Maison is partial to materials with a momentary character and to throwaways of little commercial value.’ Their low economic value can be likened to the inexpensive calico used to make a toile when draping on the stand. Their throwaway qualities invite experimentation. Through contemplation and expertise, value can be added to items or materials that were previously considered to be of low economic value. ‘The Maison dubs these creations ‘garments remodeled by hand,’ as if to specify that it merely reshuffles the materials to reproduce the old in always novel constellations’ (Debo, 2008, p.9). This can be likened to the seamstress at Vionnet who was forced to remodel the same piece of calico seventeen times in order to understand the piece of cloth and in order to create something unique (Kirke, 1998, p.123). Working the toile on the stand and creating the Artisanal collection are hand-laboured processes which involve the skillful manipulation of materials to create garments for the body. In the Artisanal collection, the found items are the catalyst for the garment and hence can be read as a type of toile. They are also incorporated in the finished design, merging the process of making with the completed garment.\(^{128}\) ‘Such materials do not hide the course of time, but carry along the traces of a garment’s previous life and incorporate it into the new item – they are the silent witnesses of durée’ (Debo, 2008, p.9). The found item as toile is recognised in the finished design where it can be identified as a previously existing item. This then allows the viewer to identify the assembly points between each of the individual items, drawing further attention to the process of construction.

\(^{128}\) This was also seen in relation to the Comme des Garçons examples discussed in previous narratives.
A *Dress* 2004 from the Artisanal collection was selected for *Remaking Fashion*. It was made from purple garment linings and found shirts, in alternating shades and textures. In this *Dress* the garment linings and found shirts acted as the toile, as they were the catalyst for the design, rearranged by hand into a new garment. Identifiable as an assembly of shirts, their previous life and use were acknowledged within the dress template. Identification of the individual parts also
drew attention to the process of construction and making, as the points where the found items joined became obvious due to differences in colour and texture of the found item. Each found item varied slightly, adding individuality. The found items needed to fit together by rearrangement and careful placement to transform the old items into a new garment. Like a game of tetris, existing shapes in varying shades are slotted together, and in the final outcome, the varying shades and shapes of the pieces were still apparent.

Interest in found items is a consistent part of Margiela’s practice. An earlier garment was also selected in the exhibition which showed the same sensibility towards the reconstruction of found items. The items from mass production and mass consumption were also reworked into a new ensemble, with acknowledgement of each component’s previous uses. Margiela’s Singlet, bustier and skirt 1995 was made from a nightshirt wrapped around the body to form a halter-neck top. Elastic was added to the back to transform its function and positioning on the body. The singlet was a found item and the skirt had been removed from a skirt interior. Both were labelled with acknowledgment of their earlier uses.

Margiela was largely responsible for introducing an aesthetic that validated the remaking of old garments into new ones and with using the found item as the toile. In ‘Coming Apart’, Spindler (1993, 25 July, p.5) nominated Margiela’s fashion parade in 1989 for his 1990 spring collection as pivotal. It was the cusp of a new decade and his collection was recognised as heralding the new decade, as he incorporated recycled garments in his collection and turned the fashion world’s attention towards Belgium. Alison Gill (1998, p.27) writes:

Margiela sells linings extracted from recovered “vintage” dresses, giving these linings a chance of a new-old life “on the outside,” that is, as lining-dresses in their own right (see Infra-Apparel for example). His dresses are made from mis-matched fabrics, lining-silks with jerseys, and one can see the inside mechanics of the dress structure—darts, fastenings, and zippers.

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129 The term singlet is an Australian/New Zealand term used to describe a sleeveless shirt. In the US this is referred to as a tank top or sleeveless shirt, in the UK the term vest is used.
130 The bustier included a label with the description: ‘HAND-MADE PRODUCTION: *Article made by hand from new or used clothing, objects and accessories’
Gill argues that the evidence of these materials on the outside points to the dressmaker or tailor’s labour of stitching and “seamlessly” constructing the garment. Therefore, in using the found items from the dressmaking process to initiate his designs, Margiela is also interrogating the dressmaking process and its craft, exposing its tricks and hidden ‘secrets’ and displacing them to the outside. He interrogates not only the found items, but found items from the dressmaking process, using its techniques as the basis for his designs, and using articles from the dressmaking process, such as garment linings, as his toiles. This practice of using found items from the fashion system can also be seen in the practice of other designers.
The generic item as toile – Helmut Lang

An outfit by Helmut Lang in *Remaking Fashion* also recalled an item repeatedly found in the fashion system. In particular it referenced the singlet, which is a mass-produced, generic item,
typically made from jersey in a standardised form that is able to cater to most bodies due to its
elasticity. The *Outfit* 2003 from the Performing Arts Centre had been worn by Kylie Minogue\textsuperscript{131}.

Helmut Lang, a contemporary of Margiela, established his fashion house in 1986 and was known
for his minimalist, deconstructivist and often severe designs. Vinken (2005, p.129) likens his work
to the second skin, where the layers disguise the body. From 1990 he became known for layering
transparent fabrics, new materials and high-tech fabrics, and for using shiny and body conscious
shapes which were interchangeable modular pieces, cutouts and ornamental pouches often
derived from sportswear. His basic, elegant silhouettes were known for their sharp lines and careful
tailoring. Typically, Lang dissects garment forms into wrappings which swathe the body in
truncated layers. Lang’s signature tailored pieces contain pared-away structures, straps and sliced
t-shirts.

In Lang’s *Outfit* included in *Remaking Fashion*, layers of jersey fabric gave the impression of
incised layered singlets in red and white. Two long overlapping singlets formed the basis of the
dress, one cut away more than the other so that both could be seen. At the hips, the impression of
slashed singlets were layered and gathered to form a kind of hip belt under a leather pouch. The
rounded layered shapes appeared to have been based on the shapes of singles, cut through the
necklines or shoulders and rearranged on top of each other. The strong red, white and silver
created a striking impression, while the jersey rendered it casual and associated it with sport and
movement. Read as the singlet, they referenced a generic mass-produced item which is reworked
into a new type of garment, as the found item is disassembled and reassembled in Margiela’s
Artisanal collection. In Lang’s *Outfit*, the effect was dynamic yet utilitarian.

Colin McDowell (2000, p.279) described Lang’s designs as modern in shape, fabric and cut.
Modernity aligns his designs with the early twentieth century, as does the singlet, or the use of
jersey in fashion items, which Chanel made famous. Jersey clings to the body, relying on the body
to shape the garment rather than the garment to shape the body. It replaces the corset, worn over
the torso either as underwear as the corset once was, or as outerwear, as the corset can be. Lang
uses layers of jersey like sheaths for the body. The singlet, with origins in underwear and

\textsuperscript{131} This was worn at her *Money Can’t Buy* concert in London in 2003
associations with male labouring and workwear, as well as sportswear, also has a particularly practical and democratic reading. It is the generic item created for mass consumption and in Lang’s *Outfit*, is read as the starting point for its design.

Like Margiela’s Artisanal collection, a generic item is cut and rearranged, in order to make a new garment. As the starting point for design, the singlet becomes the toile. In reality, Lang’s *Outfit* was probably not made from existing singles, but cut from new materials. Yet, Lang uses the shape of the singlet as the template, and then reworks it, layers it and rearranges it to create new design. As the design stems from the singlet, the generic singlet thus becomes the toile.
The functional item as toile – Yohji Yamamoto

Yohji Yamamoto also expresses an interest in the generic mass-produced items worn on the body. In *Notebooks on Cities and Clothes*, Yamamoto cites work wear and everyday clothes from earlier eras as important references (Wenders, 1989). In particular he is interested in the experience between the body and the cloth and the impression that the body makes on the cloth, after
extended hours of wear. Kiyokazu Washida (2002, n.p.) describes the “volume” of fabric as crucial. ‘Does it stay firmly on the body, or does it cling, will it flutter away from the body and sway? ...The compromise with gravity is an inevitable fact which human beings have to face as human beings’ (Washida, 2002, n.p.). The experience between the body and the cloth is recorded in clothes that are worn repeatedly, hence Yamamoto’s interest in the found item, or the functional item, worn while undergoing an act of labour, or a physical activity.

For example, Jacket 1983 appeared to have been made from a found item, and in particular from the uwagi; a kimono-like jacket most familiar as the top half of a martial arts uniform. This recognisable prototype was used as the basis of the jacket which had alliances or allegiances with Yamamoto’s interest in work wear and in utilitarian wear. As an uwagi it has a specific function, yet Yamamoto hacks through the cotton canvas in a savage pattern of flower petals that frame openings into the form below and create soft shadows on the body. Beginning with a found item, he transforms it, yet still retains its recognisable form within it.

In hacking through the found item, he addresses the volume of the Jacket by interacting with the material. Suddenly, with voids gashed in the shapes of savage flower petals, there are windows to the body, and the shapes create shadows over the body underneath. For Yamamoto, design always begins with the fabric (Bonnet, 2006). Here, the functional item is the fabric with which he starts. By transforming the fabric, he transforms the item. At the same time, by transforming the fabric, he creates a colour palette within the white, interrupting the plane of white with apertures to the body underneath.132

Washida (2002, n.p.) writes,

Yohji Yamamoto often describes the clothes he makes as, "shabby clothes". What he means by this is that they do not allow association with any of society’s particular stereotypes: whether the characteristics of either the salaried employee or the artist, the journalist or the student, the elderly or the young, his clothes are, in fact, difficult to match with any concrete image, when seen at a glance. Rather, in defiance of any such identification, they are in a sense peculiarly abstract.

132 In exhibition, the Jacket was presented by itself on a mannequin. In the collection presentation it was presented with garments underneath.
By hacking into the *uwagi*, Yamamoto makes it ‘shabby’ and takes it away from the stereotypical item, making it an individual item. He begins with the items that already exists and makes it entirely abstract.

The designer said of this collection: ‘If one has only one piece of clothing in life, it becomes patched together, exposed to sun and rain and frayed from the course of daily living. I wanted to make clothes with the same kind of unconscious beauty and natural appeal’ *(Asahi Shimbun* newspaper, November 22, 1982, cited in Fukai, A, Nii, R. & Sugimoto, H. 2007, p.16).*

In this garment, the course of living is recorded in the evidence of the found item. As a found item, it has existed in the world before and has been exposed to the consequences of daily experiences. By using the *uwagi*, Yamamtoo uses an item, and particularly a garment, found in society and transforms it to make it something else, a ‘shabby’ garment with an abstracted nature.
The functional item as toile – Martin Margiela

Margiela also uses a functional item as a toile, yet in this example, the translation of material created a translation of form. In the example of the Jacket by Yamamoto, the functional item and the Jacket both maintained the same material, cotton canvas. While the Jacket may or may not have been an actual uwagi, it was recognisable as an uwagi because of the form and the fabric. Yet here, Margiela adopts a new material to translate form.
For example, *Boots 1994* in *Remaking Fashion* were white *tabi* boots which found their precedence in the traditional Japanese divided-toe padded sock. During the nineteenth century, these socks were combined with the rubber sole of a Western-style boot to produce flexible footwear (*jitatabi*) for construction and agricultural workers. The socks were used as the toile, as the socks initiated design. By translating the materials from socks to fine leather, Margiela introduced new design.
The old item as toile – Martin Margiela

In another example by Margiela, the found item was also used as a toile, and again the materials of the found item were translated into new materials in order to create a new object; *Stiletto shoes* 2006.

In *Remaking Fashion* the *Stiletto shoes* were presented as derived from a found item, and in particular, derived from a worn stiletto shoe. Though new, they are made to look as if they were aged. While using new materials, including bright glitter, they also reflected particular characteristics of a worn stiletto shoe. The fabric uppers are pressed with glitter intentionally abraded in isolated areas, creating depth and variety of texture in the surface of the shoe and the impression of wear. At the base of each stiletto heel the inside leather mimicked the behavior of aged leather as it curls upwards. This subtle detail drew attention to the shoe’s materials and
unique qualities as each curl differs as it ages. The characteristics of an old shoe were translated into new materials creating a contradiction in the final result. While the shoe itself didn’t look worn, as it was obviously made out of new materials, the references were in fact to the worn shoe. At the heart of this contemporary aesthetic is a celebration of the materials and traditions of making. By translating the worn shoe into a new item with new materials, the worn shoe, the discarded, aged, found item became the toile. It initiated the design for the new stiletto shoe.

This section shows that design is never complete but can always initiate a further stage of design, which can then lead to another garment. This means that all items have the potential to be toiles, as all items can be used as a basis for further design. In this section I focussed on items from the fashion system which were used as toiles by contemporary designers, yet other sorts of items can also be used as toiles to initiate fashion design. For example, in his Artisanal collection, Margiela cut up and assembled drinking straws to create a motif on a sleeveless leather jacket. In the same way, many different types of items can be used as toiles to initiate subsequent design.
Conclusion
The remarkable acquisition of the Pierre Cardin toiles by the NGV in 1980 facilitated this research. While they were considered part of the collection they lay dormant in a wardrobe in storage for over twenty-five years. This occurrence led to reflection about museum collection and fashion exhibition display. In exhibition the toile offered potential to address the gap in the representation of design process and drive less familiar experiences of fashion. In hindsight, Lucas’ preservation of the design archive which included toiles enriched the NGV collection with less predictable material, if only incidentally, and facilitated explorations of the use of the toile in the fashion industry. In this context, a number of narratives became possible. Some of those narratives were explored through the exhibition Remaking Fashion.

*Remaking Fashion* reflected on curatorial selection and display of fashion in the museum and the experience of an object. Part of this reflection on curatorial practice led to a consideration of existing exhibition curatorial models. Prior to this study I was familiar with various exhibition models. By charting some of the ways that fashion had been exhibited at the NGV and around the world, such as chronological display or designer retrospective, I considered how fashion has been contextualised in the museum environment. I was attracted to more recent models of curatorial display trialled by curators such as Judith Clark in *Spectres: When Fashion Turns Back* and *The Concise Dictionary of Dress*. Clark’s curatorial projects drew relationships between objects from diverse periods, designers and countries in order to shape readings and explore the potential of the permanent museum collection. Clark’s recent curatorial practices enabled me to convey my experience of the toile in storage, the role of the toile in the fashion design process, but also the context of the toile within the fine art museum and the possibilities that that allowed.
Clark’s model opened up new dialogues of how fashion can be represented in the fine art museum. It provided me with a means to engage with and represent the toile within the permanent collection. This led to defining the toile through the permanent collection in order to present multiple readings based on physical characteristics, history, use, systems of reproduction, image, business, value and perception. By curating *Remaking Fashion*, I contributed to dialogues that had begun in the museum about the display and interpretation of permanent collections by testing various environments for the toile and addressed a gap in the representation of design process by focussing on readings of the toile.

My initial assumptions were that the toile was used as a means to test fashion design and fit and my early research presented the reading of the toile as a design guide for Lucas. Through further research I determined further applications of the toile at Lucas and more broadly within fashion.

In narrative two, I discovered the toile’s role in the system of haute couture. As the export toile, it facilitated reproduction. This provided financial stability, which made it integral to the business of haute couture. However, narrative three showed that the system of haute couture was in decline in the early 1960s. The toile then reflected changing systems of production as well as design. It enabled adaptation, addressing the needs of the individual within the system. Manufacturers, such as Lucas, were clients, so that adaption was permitted. Narrative two also noted that couturiers could alter export toiles to entice international markets, addressing the business of fashion.

Narrative five considered reproduction, representing the fashion conundrum which occurs due to the couture industry’s ability to produce ‘only a limited quantity of high-quality, work-intensive product’ (Troy, 2002, p.333). Yet demand often exceeds its ability and rationalised, standardised methods of production follow, thus leading to significant adaptation in design. By pairing a Pierre Cardin *Toile for Coat* with a Lucas *Coat* in *Remaking Fashion* the design changes made by the manufacturer were made evident and the fashion conundrum was illustrated in exhibition.
Narrative four, seven and eight addressed the toiles’ role in communication and status largely through the use of images and text. Toiles were used to change perceptions of Lucas-made garments and add value to design. Numerous readings of the toile were provided through pairing different types of objects with the Pierre Cardin toiles. These included an advertisement, a seasonal collection book and a photograph by renowned photographer, Helmut Newton. In *Remaking Fashion*, I was able to communicate how toiles were used in the fashion cycle through pairings and groupings between the toiles and other items from the Lucas archive.

Narrative six reflected on design, as Lucas used the toile as a means to ‘buy ideas’, rather than as a guide to construction as intended in the system of haute couture. At Lucas, toiles began the design process as numerous designs were developed from each toile.

Curatorial practice elicited more meanings around the toile. Narratives one and nine explored the design process using the differing design practices of Madeleine Vionnet and Christian Dior as the basis for each narrative. In narrative one, Vionnet’s descriptions of making were considered as a basis to describe the toile as a material sketch, and how this material of making, calico, was applied to contemporary fashion. A similar discovery was made in narrative nine, where Dior’s descriptions of making positioned the toile as a foundation of structure and design through the materials in which it was made. Observations of contemporary fashion then showed how these materials have been appropriated into garment exteriors. Vionnet’s and Dior’s design processes formed readings of the toile that related to the aesthetics of contemporary fashion and through curating *Remaking Fashion* I was able to present these relationships in the fine art museum.

Narratives one and nine revealed significant departures from the role of the toile in narratives two to eight and its application by Lucas in the fashion industry. Through exploration of the design processes and the use of materials of making in dresses as well as suits, I studied the toile in the design process through different types of garments. This became the premise for further exploration of the toile in narrative ten.

Narrative ten was perhaps the most ambitious narrative. Founded on the readings of the toile in narratives one to nine, it revealed that a variety of objects can be used as a toile, reflecting another
reading of design process. The toile can begin communication of an idea, regardless of the type of material in which it is made. I reflected on the cyclical nature of fashion design process, which is consistently reinvented. Through Remaking Fashion I probed the design process, and discovered that exchange of materials is typically used to advance design. While in one process calico is exchanged with other materials such as silk or wool to complete design, the toile can also be made of any material, which is used as a template to progress design. This usurped assumptions made between the characteristics of a finished garment and a toile from the design process. In contemporary fashion, boundaries have collapsed between materials used in design process and those used in finished design and new systems of design can occur, sometimes through a reordering of design process. Barbara Vinken (2005) calls this postfashion, which she describes as lifting the skirts of fashion and revealing the artificiality or ‘tricks’ of the garment-making process, in contemporary fashion (2005, p.149).

The exhibition worked within the protocols of the museum, following set practices associated with curating exhibitions at the NGV. These include, for example, the use of the international fashion and textiles gallery, an exhibition checklist, extended captions, exhibition design, lighting and an accompanying catalogue set to NGV requirements. These museum protocols lead the visitor to an immersive experience of objects, where information is revealed visually in space through selected combinations. Description, a curatorial as well as literary tool, was also used to guide relationships. Within the protocols of the museum, Remaking Fashion led to a study of the aesthetics of the toile and adoption into contemporary fashion design practice through diverse pairings and groupings that facilitated experiences of the objects and drove new interpretations of the collection and particularly of the toile.

Remaking Fashion demonstrated the contention referenced by David Hansen (2010) in the introduction that the curator’s checklist can be a carefully considered document that represents their expertise within a subject area and provides the thesis or argument for the exhibition. In Remaking Fashion, each of the works was selected to elaborate on the presence of the toile at different stages of the design process, on systems of reproduction, of design and on evidence of the characteristics of the toile in contemporary fashion. The works within the checklist and the
works considered for the checklist provided the foundation for each narrative which explored these readings.

Through pairings and groupings of different items within the fashion and textiles collection, I was able to elicit ten interpretations of the toile and its existence in different design processes. By forming narratives between various sorts of objects I was able to demonstrate the potential of the museum. The museum opens up possibility for interpretation and its collections can drive those interpretations. At the same time, the curator can bring their own experience and knowledge of those objects in the collection. The role of the curator can then be to bring together a number of readings to form compelling and insightful narratives within exhibitions which can display new meanings of objects to museum visitors. Through curating Remaking Fashion I was able to demonstrate the potential of the museum and the capacity of the curator to convey experiences and knowledge of the toile through exhibition. The toile embodies a variety of forms and progresses design at a different of stages in the design process. Ultimately the toile is an object or a phase in the design process that drives design.

Design process has been the subject of several exhibitions, though none have focussed specifically on the toile. Remaking Fashion studied historical and contemporary modes of fashion through the design process activated by ten narratives curated about the toile. These are just some of the meanings and interpretations of the toile that can be derived from the NGV wardrobe, showing how curating can reveal different and sometimes unexpected experiences.

Propelled by the recent practices of Judith Clark and a consideration of dominant curatorial models, Remaking Fashion activated the museum potential of fashion curation by proposing an exhibition model with multiple narratives for the presentation of design process. Inspired by the toile, an irregular type of object within a museum’s accessioned collection, Remaking Fashion reflected upon exhibition practice within the museum as well as the role of the exhibition curator and their ability to form readings of objects through pairings and groupings. Through curating the toile, Remaking Fashion encompassed the experience of the toile in the NGV storage, presented in the permanent collection, which captured diverse readings of fashion less familiar to the community. By addressing the potential of museum practice to engage with new readings of
fashion, *Remaking Fashion* embraced a new type of object and experience through curating an element of the design process which drove creative directions in both ideas and fabrication generation. *Remaking Fashion* showed the potential for research and display of an atypical type of object in the fine art museum to activate less familiar readings of fashion, which will be reflected in future practice.
Appendices
EXHIBITION CHECKLIST

The exhibition checklist is from the exhibition *Remaking Fashion* and has been formatted to the conventions of the NGV.

ALEXANDER MCQUEEN, London fashion house
est. 1994
Alexander MCQUEEN designer
born England 1969
*Dress* 2004
silk, cotton, polyester, nylon, wool cashmere, leather and metal
80.0 cm (centre back); 30.0 cm (waist, flat)
The Arts Centre, Performing Arts Collection, Melbourne
Gift of Kylie Minogue, 2004

BALENCIAGA, Paris fashion house
est. 1937
Nicholas GHESQUIÈRE designer
born France 1972
*Dress* 2003 autumn–winter
silk, nylon, metal
90.0 cm (centre back); 28.0 cm (waist, flat)
The Arts Centre, Performing Arts Collection, Melbourne
Gift of Kylie Minogue, 2004

CHRISTIAN DIOR, Paris couture house
est. 1946
John GALLIANO designer
born Gibraltar 1960, emigrated to England 1966, worked in France 1991–
silk, paint, lacquer, metal, viscose, nylon, paint, leather
224.2 cm (centre back); 35.0 cm (waist, flat)
Presented through the NGV Foundation by Norma and Stuart Leslie, Governors, 2002 (2002.417.a)

COMME DES GARÇONS, Tokyo fashion house
est. 1969
Rei KAWAKUBO designer
born Japan 1942
*Jacket, shirt and skirt* 1993 spring–summer
polyester chiffon, cotton calico, metal and plastic fastenings, padding
(a) 80.0 cm (centre back), 72.0 cm (sleeve length) (jacket); (b) 77.5 cm (centre back),
59.0 cm (sleeve length) (shirt); (c) 108.0 cm (centre back), 40.0 cm (flat waist) (skirt)
Dress 1996 autumn–winter, *Flowering Cloth* collection
- Cotton, polyester velvet flock
- 132.5 cm (centre back); 48.0 cm (waist, flat)
- Presented through the NGV Foundation by Takamasa Takahashi, Fellow, 2005 (2005.374.b)

Dress 1997 autumn–winter, *The Adult Punk (Demolition and Reconstruction)* collection
- Wool, cupra, synthetic fur, metal, plastic
- 135.5 cm (centre back); 36.5 cm (waist, flat)

Jacket and dress 1998 spring–summer, *Clustering Beauty* collection
- Wool, cotton lining, plastic, metal
- (a) 83.5 cm (centre back), 61.0 cm (sleeve length) (jacket);
- (b) 111.0 cm (centre back), 40.0 cm (waist, flat) (dress)
- Presented through the NGV Foundation by Takamasa Takahashi, Fellow, 2005 (2005.377.a-b)

Coat 1998 autumn–winter, *Fusion* collection
- Cotton/wool mix, plastic, metal
- (a) 112.0 cm (centre back), 57.5 cm (sleeve length) (outer coat);
- (b) 114.0 cm (centre back), 57.5 cm (sleeve length) (under coat)
- Purchased through the NGV Foundation with the assistance of Andrea Ziegler, Governor, 2002 (2002.318.a-b)

Jacket and trousers 2006 autumn–winter, *Persona* collection
- Wool jacket and trousers, polyester and silk attached fabric, polyester and nylon accessories, cupra and cotton lining
- (a) 82.5 cm (centre back), 60.0 (sleeve) (jacket); (b) 105.0 cm (outer leg), 35.0 cm (waist, flat) (trousers)
- Collection of Cose Ipenema, Melbourne

**DIRK BIKKEMBERGS, Antwerp** fashion house
- est. 1987
- **Dirk BIKKEMBERGS** designer
- born Germany 1959
- *Loafers* 1995
- Leather, wood, paint, rubber
- (a–b) 27.0 cm x 9.8 cm x 11.0 cm (each)
- Purchased, 1996 (1996.185.a-b)

**ENGLAND**

*Dress* c. 1837
- Cotton fabric and eyelet braid, metal
- 116.0 cm (centre back); 28.0 cm (waist, flat)
- Gift of Misses M. K. and A. E. Butler, 1948 (765 E-D4)
ENGLAND

*Day dress* c. 1909

Cotton muslin, lace and embroidery, metal, shell, baleen

145.0 cm (centre back); 26.0 cm (waist, flat)

The Schofield Collection. Purchased with the assistance of a special grant from the Government of Victoria, 1974 (D210-1974)

FRANCE

*Hip frill* c. 1954

Silk net, grosgrain ribbon, metal

38.0 cm (centre back); 31.0 cm (waist, flat)

Presented through The Art Foundation of Victoria from the wardrobe of Mrs Mavis Powell by her daughter Mrs Angela Wood, Member, 2000 (2000.161)

FRANCE

*Hip frill* c. 1954

Silk net, grosgrain ribbon, metal

38.0 cm (centre back); 35.0 cm (waist, flat)

Presented through The Art Foundation of Victoria from the wardrobe of Mrs Mavis Powell by her daughter Mrs Angela Wood, Member, 2000 (2000.162)

HELMUT LANG, Vienna fashion house

Est. 1977

Helmut LANG designer

Born Austria 1956

*Outfit* 2003

Cotton jersey, leather

59.0 cm (centre back), 67.0 cm (width) (singlet); 65.0 cm (centre back), 61.0 cm (width) (outer singlet); 29.0 cm (centre back), 33.0 cm (waist, flat) (skirt); 40.0 x 35.0 cm (belt)

The Arts Centre, Performing Arts Collection, Melbourne

Gift of Kylie Minogue, 2004

LANVIN, Paris fashion house

Est. 1909

Alber ELBAZ designer

Born 1961 Morocco

*Dress and necklace* 2008 spring–summer

Silk tulle, silk lining, nylon, metal (dress); plastic, rayon ribbon, cotton cord, diamante (necklace)

104.5 cm (centre back), 36.5 cm (waist, flat) (dress); 23.5 x 18.0 x 2.2 cm (necklace)

Purchased with funds donated by Kerry Gardner, 2008 (2008.2; 2008.3)
LUCAS, Melbourne fashion house
1880-1968
Pierre CARDIN designer
born Italy 1922, emigrated to France 1926
Coat 1959 summer
rayon/silk, acetate lining, metal
110.5 cm (centre back); 36.5 cm (sleeve length)

MAISON MARTIN MARGIELA, Paris fashion house
est. 1989
Martin MARGIELA designer
born Belgium 1957
Boots 1994 autumn–winter
leather, wood, paint, elastic, metal
(a–b) 24.0 x 9.0 x 24.0 cm (each)
Purchased, 1996 (1996.206.a-b)

Singlet, bustier, and skirt 1995 spring–summer
Cotton/elastic tape, acetate, rayon, viscose, rubber, plastic
(a) 63.0 cm (centre back), 32.3 cm (width) (singlet); (b) 60.3 cm (centre back), 63.0 cm (waist, flat)
(bustier); (c) 81.5 cm (centre back), 29.5 cm (waist, flat) (skirt)
Presented through The Art Foundation of Victoria by Janet Purves, Member,
1996 (1996.562.a-c)

Choker c. 1996
cotton, polyester, metal
66.0 x 2.5 cm
Presented through The Art Foundation of Victoria by Ms Janet Purves, Fellow,
2000 (2000.147)

Dress 2004 autumn–winter Artisanal line
silk, polyester, acetate, cotton, metal, plastic
129.0 cm (centre back); 38.5 cm (waist, flat)
Collection of Anna Schwartz, Melbourne

Trench coat 2006 spring–summer
cotton
141.0 cm (centre back); 62.5 cm (centre back)
Collection of Anna Schwartz, Melbourne

Stiletto shoes 2006
leather, silk, plastic
(a–b) 24.5 x 7.5 x 18.0 cm (each)
Purchased NGV Foundation, 2006 (2006.428.a-b)
MATERIALBYPRODUCT, Melbourne fashion house
est. 2004
Susan DIMASI designer
born Australia 1973
Chantal McDONALD designer
born Australia 1976
Dress prototype 1/1 2007 spring–summer, Soft hard collection
cotton, leather, silk georgette, correction fluid, ink, metal
136.0 cm (centre back); 34.0 cm (waist, flat)

Helmut NEWTON photographer
born Germany 1920
No title (Fashion illustration) 1959
gelatin silver photograph
28.6 x 36.5 cm (image); 29.0 x 37.0 cm (sheet)
Purchased, 2000 (2002.138)

PIERRE CARDIN, Paris fashion house
est. 1950
Pierre CARDIN designer
born Italy 1922, emigrated to France 1926
Toile for Coat 1959 summer
cotton, silk, metal, silk brocade swatch
silk brocade swatch
101.5 cm (centre back); 34.0 cm (sleeve length)
Gift of Mrs Margaret Price, 1980 (D79-1980)

Toile for Coat 1960 winter
cotton, metal, plastic
113.0 cm (centre back); 40.5 cm (sleeve length)
Gift of Mrs Margaret Price, 1980 (D81-1980)

Toile for Coat 1960 summer
cotton, metal, plastic, wool swatch
109.5 cm (centre back); 38.0 cm (sleeve length)
Gift of Mrs Margaret Price, 1980 (D113-1980)

Toile for Dress 1960 summer
cotton, silk, satin, tafetta lining (swatch), polyester, plastic, metal
83.0 cm (centre back); 39.5 cm (waist, flat)
Gift of Mrs Margaret Price, 1980 (D71-1980)
Toile for Jacket and dress 1960 winter
cotton, metal, plastic
(a) 72.5 cm (centre back), 30.5 cm (sleeve length) (jacket); (b) 98.3 cm (centre back),
39.1 cm (waist, flat) (dress)
Gift of Mrs Margaret Price, 1980 (D117.a-b-1980)

Toile for Undergarment c.1960
cotton net and twill tape, polyester, metal
68.0 cm (centre back); 26.0 cm (waist, flat)
Gift of Mrs Margaret Price, 1980 (D209 B-1980)

Toile for Dress 1961 autumn
cotton, cotton net, cotton tapes, vinyl, metal, cotton/plastic net (swatch)
147.0 cm (centre back); 31.0 cm (waist, flat)
Gift of Mrs Margaret Price, 1980 (D106-1980)

Toile for Dress 1961 winter
cotton, metal
105.0 cm (centre back); 18.0 cm (sleeve length)
Gift of Mrs Margaret Price, 1980 (D90-1980)

Toile for Dress 1961 winter
cotton, wool (swatch)
113.0 cm (centre back); 44.0 cm (sleeve)
Gift of Mrs Margaret Price, 1980 (D93-1980)

Suit 1965
wool, acetate lining, cotton lining, plastic, metal
(a) 76.2 cm (centre back), 45.7 cm (sleeve length) (jacket); (b) 76.2 cm (outer leg),
39.0 cm (waist, flat) (trousers)
Gift of Mr Carl Andrew, 1975 (D85.a-b-1975)

ROBERTA DI CAMERINO, Venice fashion house
est. 1945
Giuliana DI CAMERINO designer
Italy 1920–2002
Coat c. 1971
cotton velveteen, acetate lining, metal, plastic
107.7 cm (centre back); 60.3 cm (sleeve length)
Gift of Mrs M. Lipshut, 1984 (CT142-1984)
**SIX, Melbourne** fashion house  
est. 1994  
**Peter BOYD** designer  
born Australia 1971  
**Denise SPRYNSKYJ** designer  
born Australia 1960  
_Jacket, Skirt and Shirt_ from _The 3Rs – Reconstruct, recycle, ready-to-wear_ 1996  
nylon, cotton, wool, lacquer, acetate, elastic, wood, leather, paper, metal, plastic  
(a) 104.0 cm (centre back), 60.5 cm (sleeve length) (jacket); (b) 67.5 cm (centre back), 32.0 cm (waist, flat) (skirt); (c) 34.0 cm (centre back), 7.0 cm (sleeve length) (shirt)  
Purchased, 1996 (1996.582.a-c)

**WORLD’S END, London** fashion house  
1981–84  
**Vivienne WESTWOOD** designer  
born England 1941  
**Malcolm McLaren** designer  
born England 1946  
_Hat_ 1982 autumn–winter, _Nostalgia of mud_ collection  
wool, felt  
102.0 cm (circumference); 21.5 cm (height); 33.5 cm (width)  
Purchased through The Art Foundation of Victoria with the assistance of Just Jeans Pty Ltd, Member, 1999 (1999.364)

_Bra_ 1982–83 autumn–winter, _Nostalgia of mud_ collection  
polyester, cotton lining, metal fastenings, leather trim  
32.2 x 92.2 cm  
Purchased, 2008 (2008.121)

_Top, skirt, overskirt, leggings and shoes_ 1982–83 autumn–winter, _Nostalgia of mud_ collection  
cotton, wool, leather  
(a) 130.0 cm (centre back), 65.0 cm (sleeve length) (top); (b) 69.0 cm (centre back), 48.0 cm (waist, flat) (skirt); (c) 68.5 cm (centre back), 50.0 cm (waist, flat) (overskirt);  
(d) 101.5 x 16.5 cm (leggings); (e–f) 24.0 x 9.0 x 24.0 cm (each)  
Gift of Robyn Beeche, 1992 (CT6.a-f-1992)

**YOHJI YAMAMOTO, Paris** fashion house  
est. 1972  
**Yohji YAMAMOTO** designer  
born Japan 1943  
_Jacket_ 1983 spring–summer  
cotton, synthetic coating  
87.0 cm (centre back); 65.5 cm (sleeve length)  
EPHEMERA

Anuschka BLOMMERS photographer
born the Netherlands 1969
Neils SCHUMM photographer
born the Netherlands 1969
(Comme des Garçons Coat 1998 autumn–winter, Fusion collection)
book: photo-lithographs, colour photo-lithographs, 181 pages, paper cover, glued binding
The Shaw Research Library, National Gallery of Victoria

FRANCE photographer
Pierre Cardin Dress 1960 winter
page 32 from Pierre Cardin: past, present and future, Victoria and Albert Museum, London
book: photo-lithographs, colour photo-lithographs, 91 pages, paper cover, glued and stitched binding
The Shaw Research Library, National Gallery of Victoria

LUCAS, Melbourne fashion house
1880–1968
Fashion book133
1959 summer
book: photo-lithographs, colour photo-lithograph, 15 pages, cardboard cover, metal spiral binding
Gift of Mrs Margaret Price, 1980 (D467-1980)

LUCAS, Melbourne fashion house
1880–1968
Fashion book
1960 summer
book: photo-lithographs, colour photo-lithograph, 18 pages, cardboard cover, metal spiral binding
Gift of Mrs Margaret Price, 1980 (D454-1980)

133 In Remaking Fashion the Season collection book was represented as Fashion book. The terminology has been changed in this thesis for clarity.
LUCAS, Melbourne fashion house
1880–1968
Fashion book
1960 winter
book: photo-lithographs, colour photo-lithograph, 18 pages, cardboard cover, metal spiral binding
Gift of Mrs Margaret Price, 1980 (D452-1980)

LUCAS, Melbourne fashion house
1880–1968
Fashion book
1961 autumn
book: photo-lithographs, colour photo-lithograph, 23 pages, cardboard cover, metal spiral binding
Gift of Mrs Margaret Price, 1980 (D206-1980)

Helmet NEWTON photographer
born Germany 1920, worked in Australia 1940–61, died United States 2004

Henry TALBOT photographer
born Germany 1920, arrived Australia 1940, died 1999
No title (Maggie Tabberer in Coat designed by Pierre Cardin and made by Lucas)
1959
gelatin silver photograph
Private collection
LIST OF DESIGNERS

Listed below are designers and design houses specifically mentioned in this text. Details of designers have been restricted to bibliographic details of designs and their companies formatted to the NGV conventions. Additional designer details can be found in the Remaking Fashion exhibition checklist.

AKIRA, Sydney fashion house
est. 1993
Akira ISOGAWA designer
born Japan 1964

ARMANI, Milan fashion house
est. 1975
Giorgio ARMANI designer
born Italy 1934

BALENCIAGA, Paris couture house
1937–68
Cristobal BALENCIAGA designer
Spain 1895–1972

BERNHARD WILHELM, Paris fashion house
est. 1999
Bernhard WILHELM designer
born Germany 1972

CARVEN, Paris fashion house
est. 1945
Carmen DE TOMMASO designer
born France 1909

CHANEL, Paris couture house
1914–39, 1954–
Gabrielle CHANEL designer
France 1883–1971
Karl LAGERFELD designer 1983–
born Germany 1933

CHARLES JAMES, New York fashion house
est. 1930
Charles JAMES designer
United States of America 1906–1978
CHRISTIAN DIOR, Paris couture house
est. 1946
Christian DIOR designer, 1946–57
born France 1905, died Italy 1957
Yves SAINT LAURENT designer, 1957–1960
France 1936–2008

CHRISTIAN LACROIX, Paris couture house
est. 1987
Christian LACROIX designer
born France 1951

DOLCE & GABBANA, Milan fashion house
est. 1982
Domenico DOLCE designer
born Italy 1958
Stefano GABBANA designer
born Italy 1962

GERMAINE ROCHER, Sydney fashion house
1935–72
Madame ROCHER designer
born Russia c.1907

GIANNI VERSACE, Milan fashion house
est. 1978
Gianni VERSACE designer
born Italy 1946, died United States 1997

GRÈS Paris couture house
est. 1942
Germaine Émilie KREBS designer
France 1903–93

HOUSE OF MERIVALE AND MR JOHN, Sydney fashion house
1960s–late 1980s
Mr JOHN, Sydney fashion house
1967–late 1980s
Merivale HEMMES chief designer
born Australia 1931
John HEMMES designer
born Indonesia 1931

ISSEY MIYAKE, Tokyo fashion house
est. 1970
Issey MIYAKE designer 1970–1999
born Japan 1938
JACQUES FATH, Paris couture house
est. 1937
Jacques FATH designer
France 1912–54

JACQUES GRIFFE, Paris couture house
1948–74
Jacques GRIFFE designer
France 1909–1996

JEAN DESSÈS, Paris couture house
est. 1937
Jean DESSÈS designer
born Egypt 1904, died Greece 1970

JEAN PAUL GAULTIER, Paris fashion house
est. 1978
Jean Paul Gaultier designer
born France 1952

JEANNE PAQUIN, Paris couture house
1891–1956
Jeanne PAQUIN designer
1869–1936

LANVIN, Paris fashion house
est. 1909
Antonio CANOVAS DEL CASTILLO designer 1950–1963
1908–1984

MADELEINE VIONNET, Paris fashion house
1912–14, 1918–40
Madeleine VIONNET designer
France 1876–1975

MAGGY ROUFF, Paris couture house
1929–65
Maggy ROUFF designer
1896–1971

MARTIN GRANT, Paris fashion house
est. 1992
Martin GRANT designer
born Australia 1966
**NINA RICCI, Paris** couture house  
est. 1932  
Nina RICCI designer  
born Italy 1883, died 1970 France

**NORMA TULLO, Melbourne** fashion house  
1956–1977  
Norma TULLO designer  
born Australia c.1936

**OSSIE CLARK, London** fashion house  
1965–81  
Ossie CLARK designer  
England 1942–1996

**PAUL POIRET, Paris** couture house  
1903–29  
Paul POIRET designer  
France 1879–1944

**PIERRE BALMAIN, Paris** couture house  
est. 1946  
Pierre BALMAIN designer  
France 1914–1982

**PROENZA SCHOULER, New York** fashion house  
est. 2002  
Jack MCCOLLOUGH designer  
born Japan 2002  
Lazaro HERNANDEZ designer  
born United States of America 2002

**PRUE ACTON, Melbourne** fashion house  
1964–c.1991  
Prue ACTON designer  
born Australia 1944

**ROBERT PIQUET, Paris** couture house  
1933–1951  
Robert PIQUET designer  
Switzerland 1901–1953

**SCHIAPARELLI, Paris** fashion house  
1927–54  
Elsa SCHIAPARELLI designer  
born Italy 1890, died France 1973
SONIA RYKIEL, Paris fashion house
est. 1968
Sonia RYKIEL designer
born France 1930

VALENTINO, Rome fashion house
est. 1960
Valentino GARAVANI designer
born Italy 1932

VERONIQUE BRANQUINHO, Antwerp fashion house
est. 1997
Veronique BRANQUINHO designer
born Belgium 1973
LIST OF EXHIBITIONS

The exhibitions listed below informed this research and are cited in the text.

*Akira: printemps été*
National Gallery of Victoria, Melbourne
3 December 2004–28 March 2005

*Anna Piaggi: Fashion-ology*
Victoria & Albert Museum, London
2 February–23 April 2006

*Art and the 60s: This was tomorrow*
Tate Britain, London
30 June–26 September 2004

*Art Deco Fashion*
National Gallery of Victoria, Melbourne
July 2013–January 2014

*Audrey Hepburn: a woman, the style*
Powerhouse Museum, Sydney
7 December 1999–26 March 2000

*Backstage: Selection I*
ModeMuseum, Antwerp
21 September 2002–4 April 2003

*Balenciaga: Masterpieces of Fashion Design*
National Gallery of Victoria, Melbourne
10 September–26 November 1992

*Balenciaga, Paris*
La Musée de la Mode et du Textile, Les Arts Décoratifs, Paris

*BERNHARD WILLHELM: Het Totaal Rappel*
ModeMuseum, Antwerp
13 July 2007–10 February 2008
Christian Lacroix: On Fashion
La Musée de la Mode et du Textile, Les Arts Décoratifs, Paris
8 November 2007–20 April 2008

Couture to chaos: Fashion from the 1960s to now from the collection of the National Gallery of Victoria
National Gallery of Victoria, Melbourne
11 September–11 November 1996

Dangerous Liaisons: Fashion and Furniture in the eighteenth century
The Metropolitan Museum of Art, New York
29 April–6 September 2004

Diana: a celebration
Grand Rapids Art Museum, Michigan
7 November 2010–16 February 2011

Drape: Classical Mode to Contemporary Dress
National Gallery of Victoria, Melbourne
2 December 2009–27 June 2010

Dressed to the Eyes: The Fashions of Hall Ludlow
RMIT Gallery, Melbourne
14 March 2005–30 April 2005

Elite Elegance
Royal Ontario Museum, Toronto
23 November 2002–4 May 2003

Everlasting: The Flower in Fashion and Textiles
National Gallery of Victoria, Melbourne
26 August 2005–2 April 2006

Fabulous Fashion 1907–67
National Gallery of Victoria, Melbourne
26 May–5 July 1981

For God and Kings (a National Gallery of Victoria Touring Exhibition)
Ballarat Fine Art Gallery
July–August 1994

National Gallery of Victoria, Melbourne
17 November 2000–4 February 2001
**Giorgio Armani**
Solomon R. Guggenheim Museum, New York
Guggenheim Museum, Bilbao
24 March–2 September 2001

**Grace Kelly Style**
Victoria and Albert Museum, London
17 April 2010–26 September 2010

**Hatches, Matches and Dispatches: Christening, Bridal and Mourning Fashions**
National Gallery of Victoria, Melbourne

**House mix: Highlights of the International Fashion and Textiles collection**
National Gallery of Victoria, Melbourne
4 December 2003–29 August 2004

**Infra–Apparel**
The Costume Institute at the Metropolitan Museum of Art, New York
1 April–8 August 1993

**Knit One, a National Gallery of Victoria Touring Exhibition**
Ararat Gallery
31 January–1 March 1992
Ballarat Fine Art Gallery, Ballarat
1 April–3 May 1992
Benalla Art Gallery, Benalla
22 May – 21 June 1992
Queen Victoria Museum and Art Gallery, Launceston
17 July–30 August 1992
Latrobe Valley Arts Centre, Morwell
2 October–1 November 1992

**Kylie: An Exhibition**
The Arts Centre, George Adams Gallery, Melbourne
15 January–25 April 2005
National Portrait Gallery, Canberra
13 May–14 August 2005
Queensland Performing Arts Centre, Brisbane
6 September–4 December 2005
Powerhouse Museum, Sydney

**Lady of Fashion 1800–1935**
National Gallery of Victoria, Melbourne
25 March–4 May 1975
Madeleine Vionnet: Fashion Purist
La Musée de la Mode et du Textile, Les Arts Décoratifs, Paris
24 June 2009–31 January 2010

Madeleine Vionnet Research Exhibition
Culture Academy Gallery, Tokyo
May 2001

Maison Martin Margiela ‘20’ The Exhibition
ModeMuseum, Antwerp
12 September 2008–8 February 2009

Malign muses: When Fashion Turns Back
ModeMuseum, Antwerp
18 September 2004–30 January 2005

Martin Grant, Paris
National Gallery of Victoria, Melbourne

Moi, VERONIQUE. BRANQUINHO TOuTe Nue
ModeMuseum, Antwerp
12 March–17 August 2008

Noble Rot: An Alternate View on Fashion
Como Historic house, Melbourne
16 February–7 May 2006

Ossie Clark
Victoria and Albert Museum, London
15 July 2003–2 May 2004

Patronen = Patterns
ModeMuseum, Antwerp
24 April–10 August 2003

Prototype
Le Musée suisse de la Mode, Yverdon-les-Bains
12 September 2008–1 November 2009

Radical Elegance: Yohji Yamamoto garments in Australian Collections
The Art Gallery of Western Australia, Perth
1 November 2007–17 February 2008
Raid the Icebox with Andy Warhol
Museum of Art, Rhode Island School of Design
23 April–30 June 1970

Remaking Fashion
National Gallery of Victoria, Melbourne
26 September 2008–19 April 2009

Shaping Elegance: Robert Fritzlaff Exhibition
Como Historic house, Melbourne
12 March–14 June 2009

Sonia Rykiel: The Paris Exhibition
La Musée de la Mode et du Textile, Les Arts Décoratifs, Paris
20 November 2008–19 April 2009

Spectres: When Fashion Turns Back
Victoria and Albert Museum, London
24 February–8 May 2005

Spirals and Ellipses: Clothing the Body Three-Dimensionally
Kent State University Museum, Kent
September 2005–October 2006

Style and Splendour: The Wardrobe of Queen Maud of Norway 1896–1938
Victoria and Albert Museum, London
2 February 2005–8 January 2006

The Art of Knitting
National Gallery of Victoria, Melbourne
11 September 1989–22 April 1990

The Concise Dictionary of Dress
Blythe House, London
28 April–27 June 2010

Victoria and Albert Museum, London
22 September 2007–6 January 2008
Bendigo Art Gallery, Bendigo
7 December 2008–22 March 2009

The Hats of a Lifetime: by Thomas Harrison of Melbourne
National Gallery of Victoria, Melbourne
18 February–28 March 1976
The Tens, Twenties, Thirties—Inventive Clothes: 1909–1939
The Costume Institute at the Metropolitan Museum of Art, New York
12 December 1973–1 September 1974

The World of Balenciaga
The Costume Institute at the Metropolitan Museum of Art, New York
23 March–30 June 1973

Textiles of Indonesia
National Gallery of Victoria, Melbourne
2 September–17 October 1976

Vivienne Westwood: 34 years in fashion
National Gallery of Australia, Canberra
12 November 2004–30 January 2005

Worth to Dior: 20th century fashion from the collection of the National Gallery of Victoria
National Gallery of Victoria, Melbourne
26 November 1993–16 January 1994

Yohji Yamamoto, Just Clothes (Juste des vêtements)
La Musée de la Mode et du Textile, Les Arts Décoratifs, Paris
13 April–28 August 2005
STOCKISTS
of Cardin-Lucas garments from 1959 to early 1960s
compiled from Vogue Australia

Department Stores
David Jones, Bourke Street Melbourne
Mark Foys, Liverpool Street Sydney
Figgins Diorama, Collins St Melbourne
Georges, Collins St Melbourne 1880-1995

Retailers of Pierre Cardin by Lucas & Co
Georges, Melbourne
Hicks Atkinson, Melbourne
The Myer Emporium, Melbourne

Myer’s or The Myer Emporium, Adelaide
Kathlyn Hecker, Adelaide

Finney Isle, Brisbane
Weedman’s, Brisbane
Marcia Gowns, Brisbane

Aherns, Perth
David Jones, Perth
Shirley’s, Perth
Boans, Perth

Farmer’s, Sydney
Mark Foy’s, Sydney
Rondel’s or Rondel’s Frock’s Salon, Sydney
Dear Madam,

It gives me great pleasure to announce that some of my models are now to be reproduced in Australia by E. Lucas & Co. Ltd.

In my negotiations with Lucas I have naturally exercised due care to ensure that my designs will be reproduced faithfully from my own original patterns and toilets, and that the desired conciliation and attention to detail is given to each garment.

I am happy to say that I am sure that E. Lucas & Co. will justify my choice in every way.

May my presents bring you both profit and pleasure. Very sincerely,

[Signature]

194. Letter from Pierre Cardin to Lucas, Lucas archive, National Gallery of Victoria
LIST OF ILLUSTRATIONS

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5. Pierre Cardin Toile for dress 1960 summer
6. Pierre Cardin Toile for dress 1960 summer
7. Pierre Cardin Toile for Dress 1960 winter showing evidence of internal corsetry
8. Pierre Cardin Toile for Dress 1960 winter showing finish and internal corsetry
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15. Worth to Dior, National Gallery of Victoria, Melbourne 1993
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17. Gianni Versace: The Retrospective, National Gallery of Victoria, Melbourne 2000


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23. *Hatches, Matches and Dispatches: Christening, Bridal and Mourning Fashions* National Gallery of Victoria, Melbourne 1987


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