

1995

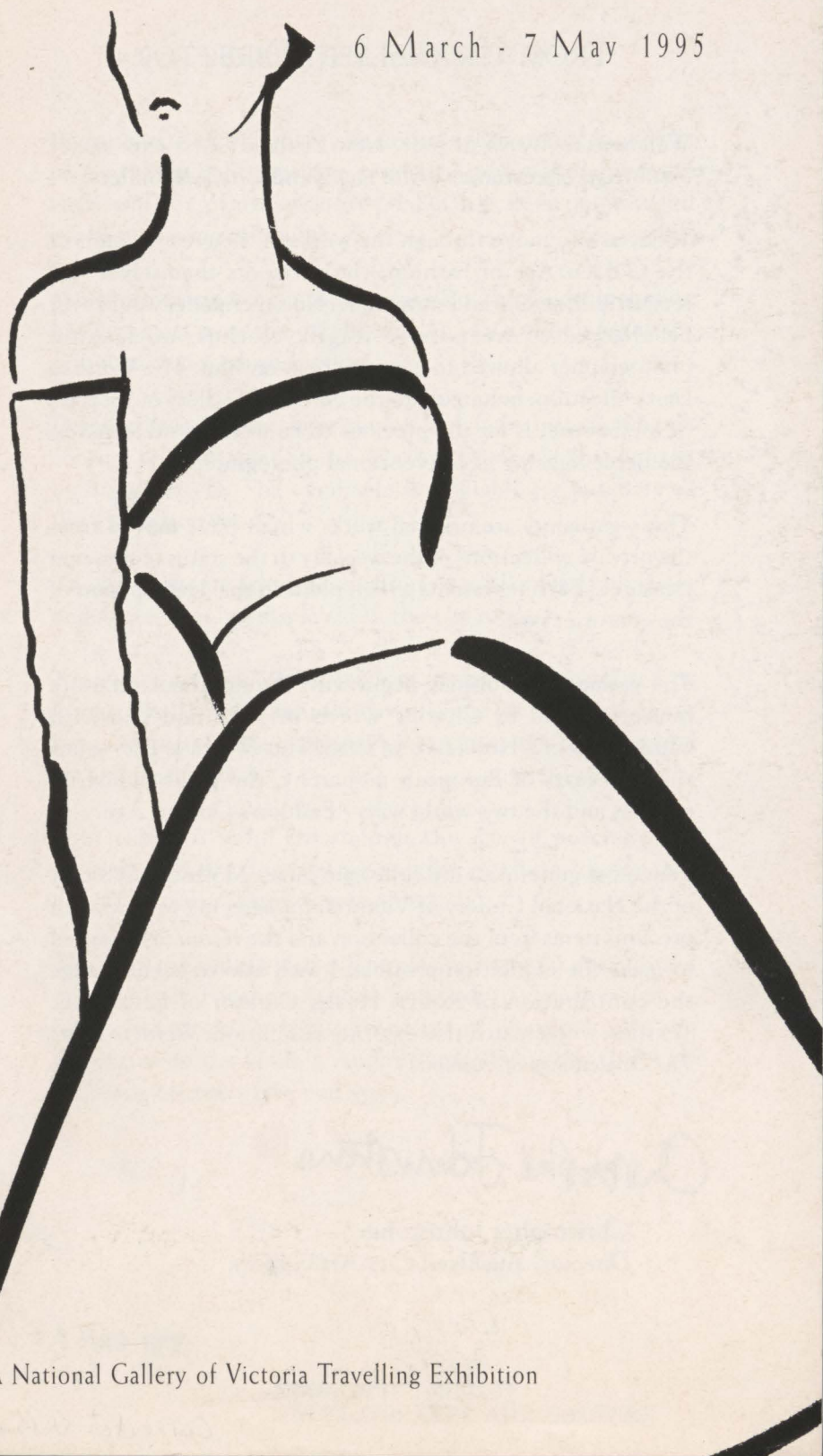
Worth



to Dior

Auckland City Art Gallery

6 March - 7 May 1995



A National Gallery of Victoria Travelling Exhibition

Worth to Dior

FROM THE GALLERY DIRECTOR

Welcome to *Worth to Dior*, New Zealand's first ever major exhibition of costume, at the Auckland City Art Gallery.

Today as you move through the works of the great masters of the Golden Age of Fashion, the garments themselves will remain still, serene and statuesque. No supermodel would ever be allowed to wear these fragile clothes, no fashion photographer allowed to capture them on film. The *Worth to Dior* collection, belonging to the National Gallery of Victoria in Melbourne, is far too precious to be worn or subjected to the fierce lighting of conventional photography.

These garments are original works which have moved from the private collections of the wealthy to the status of museum treasures. Each represents a high point in the development of the couturier's art.

The garments on display begin with the first haute couture house founded by Charles Worth in 1858 and end with Christian Dior's 'New Look' of 1956. Thus *Worth to Dior* spans the last years of European monarchy, the great industrial empires and the two world wars - Fashion's Golden Age.

I am most grateful to my colleague James Mollison, Director of the National Gallery of Victoria, for agreeing to lend such precious items from the collection and the resources required to make the exhibition possible. I wish also to acknowledge the contribution of Robyn Healy, Curator of Fashion & Textiles, who created this exciting exhibition, *Worth to Dior: The Golden Age of Fashion*.

Christopher Johnstone

Christopher Johnstone
Director, Auckland City Art Gallery

497996
AGCN
1995



ABOUT THE EXHIBITION

Because of the low light levels in this exhibition, designed to protect these light-sensitive garments, information given on each wall or plinth-mounted label has been kept to an eyestrain-saving minimum.

More information about the exhibits is in this guide, including brief extracts from the exhibition catalogue which highlight principal designers and styles.

Detailed descriptions of the clothes and of the history of haute couture are contained in the *Worth to Dior* catalogue written by Robyn Healy. The catalogue is available for purchase in the exhibition shop.

The garments are arranged in chronological order. Hats, shoes and accessories are displayed in the last rooms.

An audiotour is available for hire in the foyer. Narrated by Louise Wallace, it is an informative guide for the exhibition's key garments. It also examines the connections between fine art and fine fashion.

Your ticket is valid throughout the day of purchase (or redemption) only. You may re-enter the exhibition during that day. (The ticket is not transferable.)

The *Story of Fashion* video will be playing within the exhibition continuously. For those visitors who wish to view it in a more leisurely fashion, it will screen free of charge during the exhibition in the Gallery Auditorium, Wednesday to Friday inclusive between 1pm and 4pm.

24 MAR 1995

EXHIBITION BACKGROUND

The National Gallery of Victoria in Melbourne holds the most important collection of costume in the southern hemisphere. Since its inception in 1948 the collection has grown through generous gifts and considered purchases, with a focus on major designers and key stylistic developments in the history of fashion. By exhibiting costume in the context of an art gallery the National Gallery encourages viewers to consider the aesthetic qualities of fashion design, its involvement with other art forms and with popular culture.

Robyn Healy joined the staff of the National Gallery of Victoria in 1990 after five years as Curator of Fashion and Theatre Arts at the Australian National Gallery. Prior to *Worth to Dior* her major exhibitions have included *Studio to Stage: Costumes from the Ballets Russes* and *Balenciaga: Masterpieces of Fashion Design*. Robyn Healy is committed to creating intelligent – as well as beautiful – costume exhibitions. Her next project will provide an overview of fashion from Dior to the present, covering the demise of haute couture and the triumphs and torments of street fashion.

SPONSOR ACKNOWLEDGEMENTS

The Gallery wishes to acknowledge the many organisations and individuals who have contributed to this very special exhibition.

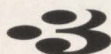
Key sponsors TV3, Citibank and *Je Reviens by Worth* have given invaluable financial support.

Quality products donated by *ECC Lighting*, *Cavit & Co.*, *Aalto Country Colours*, *The Plant People* and *Fletcher Woodpanels* have made a significant contribution to *Worth to Dior's* special ambience.

Ngila Dickson and Martin Hughes Interior Architects designed the exhibition.

Montana Wines, Giltrap Motors, Stratford Productions are three key Gallery sponsors whose fine products and skills assist the Gallery ongoing, in making available to the Auckland public, exhibitions of the calibre of *Worth to Dior*.

JE REVIENS
by
WORTH
PARIS



CITIBANK®

FWP
Fletcher Wood Panels Limited

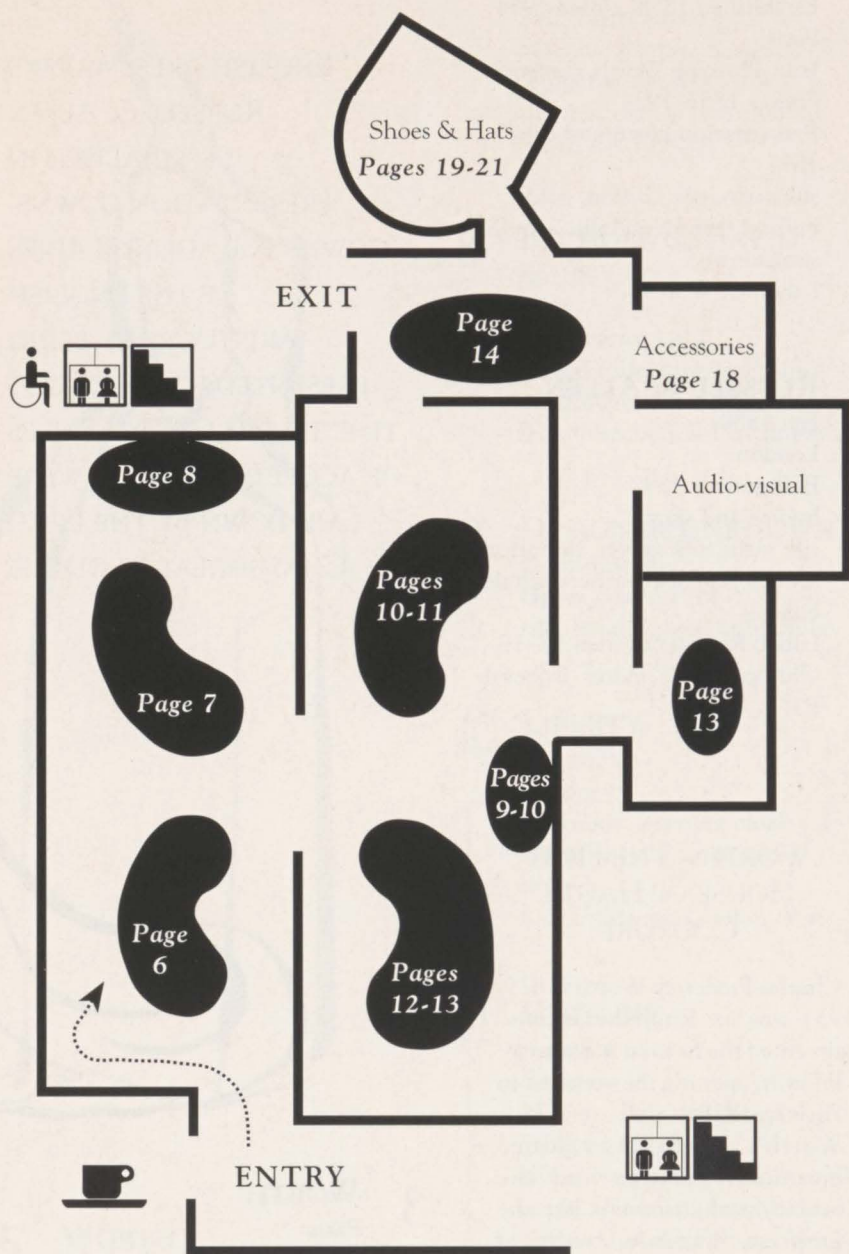
ECC
LIGHTING

aalto
Country Colours

the plant people

CAVIT & COMPANY

EXHIBITION MAP



PLEASE DO NOT TOUCH GARMENTS IN THE EXHIBITION

Touching will cause delicate fibres to thin, weaken and eventually break. Your fingers (no matter how clean!) will transfer acidic moisture and dirt onto the costumes. These precious, museum-quality items are too fragile to be washed or dry-cleaned, so one mark will prevent them from ever being displayed again. Enjoy the exhibition by looking – but don't touch.

NOTE: No cameras are allowed inside the exhibition.

1 WORTH
Established 1858, closed 1954
Paris
Jean-Philippe Worth, designer
France 1853–1924
Presentation gown and cape
1897
silk satin, silk chiffon, gold
bullion thread, metallic sequins,
swansdown
Label: C. Worth

2 RUSSELL & ALLEN
Est. 1880s
London
Ball gown c.1890
bodice and skirt
silk satin, silk velvet, imitation
jewels, peacock feathers, whale
boning
Label: Russell & Allen 17–19
Old Bond St, Londres, Robes de
Bal

WORTH - THE FIRST
HOUSE OF HAUTE
COUTURE

Charles Frederick Worth (1825-95) was an Englishman who invented the fashion house as we know it, opening the very first in Paris in 1858.

Worth's creations gained enormous prestige and the attention of aristocrats like the Empress Eugénie, wife of Emperor Napoleon III and the royal courts of Europe. He introduced annual collections and promoted exclusivity in fashion.

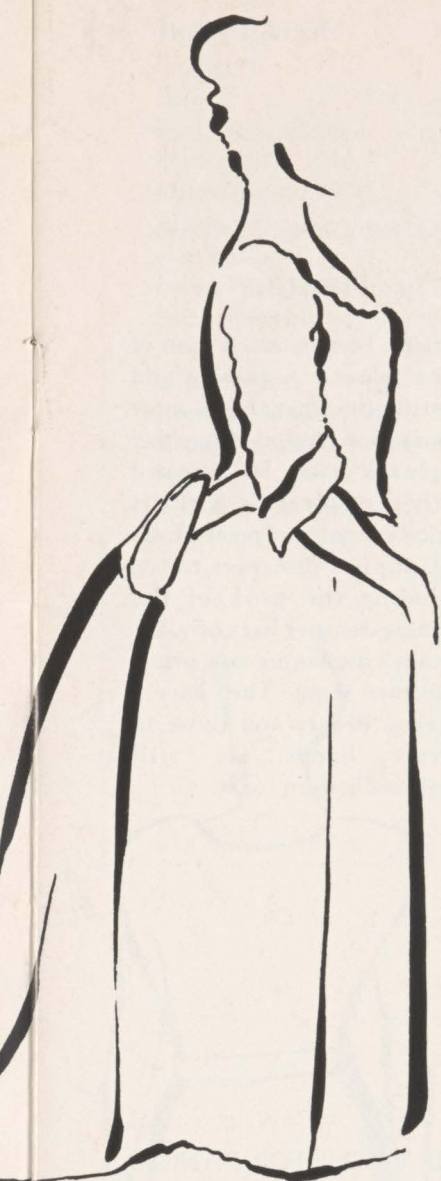
He said to a woman of the time: "Madam, who has recommended me to you? In order to be dressed by me you have to be introduced. I am an artist... the women who come to me want to ask for my ideas, not to follow their own." Charles was succeeded by his son Jean-Philippe Worth (1853-1924) whose work is featured in this exhibition.

ENGLISH DRESSMAKERS
RUSSELL & ALLEN
SPECIALISED IN
PRESENTATION GOWNS:
GOWNS FOR YOUNG LADIES
OF THE ENGLISH
ARISTOCRACY BEING
PRESENTED FOR THE FIRST
TIME TO THE COURT. RULES
OF ACCEPTABLE DRESS WERE
LAID DOWN BY THE LORD
CHAMBERLAIN'S OFFICE.

3 WORTH
Paris
Jean-Philippe Worth, designer
France 1853–1924
Ball gown 1897
bodice and skirt
silk satin, silk chiffon,
diamante, whale boning
Label: C. Worth

4 WORTH
Paris
Jean-Philippe Worth, designer
France 1853–1924
Ball gown 1897
bodice and skirt
silk satin, rhinestones, metallic
thread, whale boning
Label: C. Worth





- 5 WORTH**
Paris
Jean Philippe Worth, designer
France 1853–1924
Evening dress c.1910
silk satin, metallic thread,
rhinestones
Label: C. Worth

- 6 BEER**
Est. 1905
Paris
Day dress 1912
cotton muslin, silk chiffon,
cotton filet lace, cotton guipure
lace
Label: Beer, 7 Place Vendome
Paris, Nice, Monte Carlo

- 7 PAQUIN**
Est. 1891 closed 1956
Paris (attributed)
Madame Paquin, designer
'Lingerie' dress c.1909
silk net, cotton lawn, tufted
braid, silk ribbon

- 8 BECHOFF & DAVID**
Est 1905
Paris
Day dress c.1912
cotton tulle, tape lace, silk
embroidery floss, whale boning
Label: Bechhoff & David, Paris

- 9 DESIGNER UNKNOWN**
Great Britain
Opera coat c.1914
silk, lamé, velvet, chinchilla

- 10 LIBERTY**
Est. 1875
London
'Burnous' evening cloak c.1895
silk satin, silk embroidery
thread
Label: Liberty, London, Paris

- 11 FORTUNY**
Est 1904
Venice
Mariano Fortuny, designer
Jacket c.1910
silk velvet, pongee silk, metallic
paint, Venetian glass beads
Label: Mariano Fortuny Venice

THE NEW CENTURY

At the turn of the century, *Vogue* summed up the changing mood in an editorial of 1910. "The fashionable figure is growing straighter and straighter, less bust, less hips, more waist, and a wonderfully long, slender suppleness about the limbs ... How slim, how graceful, how elegant women look!"

12 FORTUNY

Venice

Mariano Fortuny, designer

'Delphos' tea gown c.1910

pongee silk, Venetian glass

beads

Label: Mariano Fortuny Venise

KORE

sculpture from the late archaic

period, 490 BC

marble

(Roman copy of the Greek

original)

13 FORTUNY

Venice

Mariano Fortuny, designer

'Delphos' tea gown c.1920

pongee silk, Venetian glass

beads

Label: Mariano Fortuny Venise

FORTUNY

Mariano Fortuny was a man of many talents. A theatre and lighting designer, he is most famous as a creator of superbly simple silk gowns. His patented method of pleating with its intricate layering of precise folds still inspires designers today, including the work of the Japanese designer Issey Miyake. Fortuny's dresses are now prized collectors' items. They have a timeless beauty and those in private hands are still occasionally worn today.

DELPHOS

Fortuny's 'Delphos' gowns were inspired by the chiton of Ancient Greece, a simple woollen garment which hung in loose folds and was tied with a belt at the waist. Fortuny named his gown after a bronze statue of a charioteer (470BC) which was discovered at Delphi. The construction is ingeniously simple with the four pieces of pre-pleated silk handsewn together in a cylindrical shape. The neckline and sleeves were threaded with a drawstring and weighted with tiny Venetian glass beads to control the shape of the garment.

The hem of this example covers the feet and spreads and moves with each step.

THE VOGUE FOR DANCES
LIKE THE CHARLESTON AND
THE FOXTROT PRODUCED
DRESSES THAT WERE
DESIGNED TO SHOW THE
EFFECT OF MOVEMENT AND
LIGHT BY USING BEADS
SEQUINS, LOOSE PANELS,
FRINGES AND FLOUNCES.

14 JEAN PATOU

Est.1914

Paris

Jean Patou, designer

France 1887-1936

Dance dress c.1920

silk and metallic thread lamé,
glass beads

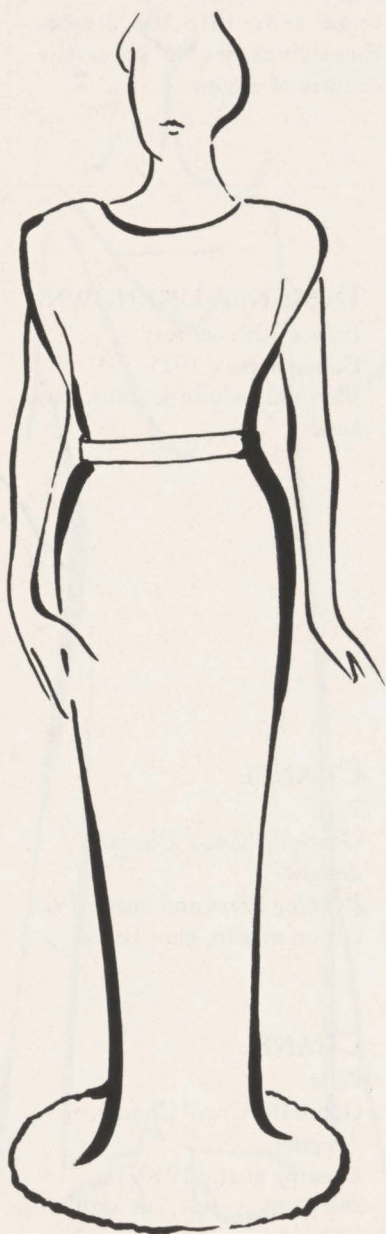
Label: Paris/Jean Patou/7 Rue
Saint Florentin

Great Britain

Evening shoes c.1925

silk and metallic thread
brocade,

leather, paste buckle



15 VIONNET

Est. 1914, closed 1940

Paris

Madeleine Vionnet, designer

**Evening dress and under
bodice** c.1927

silk and metallic thread lamé

Label: Madeleine Vionnet
[thumb print]

Belgium

Evening shoes c.1920

silk satin, kid, glass buttons

16 VIONNET

Paris

Madeleine Vionnet, designer

Evening dress c.1923

silk net, metallic threads, silk
satin

Label: Madeleine Vionnet
[thumb print]

Evening shoes 1925

kid

CONSIDERED THE GREATEST
DRESSMAKER OF THE
CENTURY, MADELEINE
VIONNET (1876-1975)
REVOLUTIONISED THE
CONSTRUCTION OF FASHION
BY CREATING ENTIRE
GARMENTS FROM FABRIC
CUT ON THE CROSS OR BIAS.
THIS ALLOWED FOR THE
OPTIMUM USE OF DRAPE.
CECIL BEATON WROTE:
"WITH HER SCISSORS, SHE
CHANGED FASHION."

17 PAQUIN

Paris

Madame Paquin, designer

Evening dress c.1920

silk satin, metallic lace,
diamante

Label: Paquin Paris London

Evening cloak c.1920

silk and metallic thread lame,
silk velvet, metallic machine-
made lace, glass beads, gelatin
sequins

Label: Paquin Paris 1920 été
Lady Curzon

Shoes

Elliot and Wade

London

kid, paste buckle, elastic

18 CALLOT SOEURS

Est 1895, closed 1937

Paris

Evening cloak c.1920

silk satin, silk and metallic
thread lamé

Label: Callot Soeurs Paris

19 DESIGNER UNKNOWN

France

Dance dress c.1925

silk georgette, glass beads,
rhinestones

20 DESIGNER UNKNOWN

France

Evening dress 1925

silk chiffon, glass beads,
metallic sequins, diamante

Evening cloak c.1925

silk satin, lamé, sequins, glass
beads

21 DESIGNER UNKNOWN

France

Evening cape c.1920

satin, sequins, glass beads

TWENTIES

At the end of the First World War changes in society led to a new interest in sport and healthy outdoor activities. Clothing styles followed the trend, becoming more practical and comfortable.

It is impossible to assign a designer to many of these luxurious garments created to celebrate a new lifestyle and nightlife. Original designer labels, attached to the matching slips, were often worn out or lost. However, because import laws required 'Made in France' labels to be sewn into the dresses themselves, we do know the country of origin.

22 DESIGNER UNKNOWN

France 20th century

Dance dress c.1925

silk tulle, gelatin sequins, glass
beads

23 CHANEL

Paris

Gabrielle 'Coco' Chanel,
designer

Evening dress and coat c.1926
cotton muslin, glass beads

24 CHANEL

Paris

Gabrielle 'Coco' Chanel,
designer

Evening coat c.1930

silk panne velvet, silk satin
Label: Chanel

25 VIONNET

Paris

Madeleine Vionnet, designer

Coat c.1938

wool, silk velvet, metal, enamel

Label: Madeleine Vionnet

[thumb print]

26 LANVIN

Paris

Jeanne Lanvin, designer

Jacket and skirt 1929

silk crepe, silk georgette, glass beads

Label: Jeanne Lanvin Paris été 1929



MADAME PAQUIN (BORN JEANNE BECKER) WAS THE FIRST IMPORTANT FEMALE COUTURIÈRE. BEGINNING WITH PARIS IN 1891, PAQUIN OPENED BRANCHES IN LONDON, BUENOS AIRES, MADRID AND NEW YORK. WHEN SHE ATTENDED THE RACES AND OPERA SHE WAS ACCOMPANIED BY HER MODELS, OFTEN DRESSED IN IDENTICAL OUTFITS, TO ADVERTISE AND PROMOTE HER LATEST DESIGNS.

THIRTIES

The 1930s saw a return to more feminine styles, with skirts between mid-calf and ankle length, made from flimsy fabrics. Jean Patou's innovative 1927 collection paved the way for the body dresses of the 1930's: longer skirts, uneven hemlines and semi-fitted bodices. But the couturière who most exemplifies this decade is Chanel.

Coco Chanel created simple, functional clothes that were easy to wear. She established black as a fashionable colour; throughout the 19th century it had been used exclusively for mourning dress and male costume.

"Women think of all colours except the absence of colour," she said. "I have already said that black has it all. White too. Their beauty is absolute. It is the perfect harmony."

27 LANVIN

Paris
 Jeanne Lanvin, designer
Dress and cape 1930
 silk georgette, silk crepe de Chine
 Label: Jeanne Lanvin Paris

28 LIBERTY

London
Day dress c.1930
 cotton voile, silk embroidery floss
 Label: Liberty & Co London

29 MOLYNEUX

Paris
 est. 1919, closed 1954
 London est 1932, closed 1940
 Captain Edward Molyneux,
 designer
Dress c.1932
 silk georgette
 Label: Modele Molyneux, 60
 Grosvenor Square, London

30 BALENCIAGA

Paris
 est. 1937
 Cristobal Balenciaga, designer
The 'Infanta' gown 1940
 silk duchess satin, silk velvet
 Label: Balenciaga/10, Avenue
 George V Paris

31 BALENCIAGA

Paris
 Cristobal Balenciaga, designer
Cocktail dress and wrap 1950
 silk taffeta
 Label: Balenciaga 10 Avenue
 George V Paris

Evening shoes c. 1955
 Hollywood
 leather, glitter
 purchased 1994



HARTNELL

Few British designers based in London could compete against the established couturiers in Paris; the exception was Norman Hartnell.

Known as the principal designer to British royalty, Hartnell became famous for his sumptuous evening gowns and day wear displaying superb English tailoring. In 1947 he designed the wedding dress for Princess Elizabeth. He was knighted in 1977.

32 DESSÈS

Paris

Jean Dessès, designer

Evening dress c.1954

silk chiffon

Label: Jean Dessès 17 Avenue

Matignon Paris

33 PIERRE BALMAIN

Paris

Pierre Balmain, designer

Dress and apron 1955

silk velvet, wool jersey

Label: Pierre Balmain, Paris

Court shoes c.1958

Selby

suede

Lanvin, Paris

Jeanne Lanvin, designer

Hat c.1955

velour, ostrich feathers

THE INFANTA

Balenciaga's 'Infanta' gown was inspired by the work of the Spanish 17th-century painter Diego Velazquez. Velazquez's paintings of the royal court show the ornate costumes of the time, in particular the dress of the Infanta (the oldest daughter of the King and Queen) – a tight-fitting bodice and wide skirts supported by hoop petticoats.

PIERRE BALMAIN

(1914-1982) WAS A FRIEND

OF CHRISTIAN DIOR, JEAN

COCTEAU AND CECIL

BEATON. AN

EX-ARCHITECTURE

STUDENT, HE DESCRIBED

DRESSMAKING AS 'THE

ARCHITECTURE OF

MOVEMENT.'

1995 IS THE 50TH

ANNIVERSARY OF THE

HOUSE OF BALMAIN.

BALENCIAGA

The Spanish-born Cristobal Balenciaga established his couture house in Paris in 1937 and was to dominate world fashion until his retirement in 1968. Coco Chanel said of him, "Balenciaga alone is a couturier in the truest sense of the word. Only he is capable of cutting material, assembling a creation and sewing it by hand, the others are simply fashion designers." Balenciaga's clients included The Duchess of Windsor, Helena Rubenstein and Lauren Hutton.

34 GRÉS

Paris

Est 1941

Alix Grés, designer

Evening dress c.1947

silk grosgrain, silk moiré ribbon,

plastic boning

Label: Grés

35 HARTNELL

London

Est 1923

Sir Norman Hartnell, designer

Cocktail dress and coat c.1950

silk velvet, cotton guipure lace,

silk crepe de Chine

Label: Hartnell/London Paris

Court shoes c.1949

Joanny, London

silk satin, leather

Otto Lucas, London

Otto Lucas, designer

Hat c.1947

felt

36 FATH

Paris

Est 1937, closed 1957

Jacques Fath, designer

Evening dress c.1945

silk shot taffeta, silk tulle, silk

velvet, novelty ribbed silk

37 DE RAUCH

Paris
1928 – 1973
Madeleine De Rauch, designer
Evening dress and cape 1956
silk satin, tulle, plastic boning
Label: Madeleine de Rauch
Paris

Parker, New York
Evening sandals 1950
satin, leather

38 DIOR

Paris
Est 1947
Christian Dior, designer
Evening dress 1956
silk tulle, metallic threads,
plastic and metallic sequins
Label: Christian Dior Paris
automne hiver

Raphael, Italy
Evening shoes c.1958
silk satin, metallic thread, glass
beads, diamante, leather

39 DIOR

Paris
Yves SAINT-LAURENT,
designer
Dress spring-summer 1958
silk chiffon, tulle
Label: Christian Dior Paris
été 1958

Parker, New York
Shoes c.1957
suede, satin

Australia
Picture hat, c.1955
straw artificial flowers

THE NEW LOOK

In 1947, at the age of 42, Christian Dior unveiled his first collection. The 'Corolle' line, nicknamed the 'New Look' by fashion journalists, created a startling new fashion silhouette with rounded shoulders, corseted wasp waist, padded hips, billowing longer skirts and the use of metres and metres of then still-rationed fabric. The romantic and feminine look was instantly popular after the austerity of the war years. In stark contrast to uniforms and basic utility dresses, Dior designed "clothes for flower-like women, with rounded shoulders, full-feminine busts, and hand-span waists above enormous spreading skirts." The 'New Look' was a return to glamour and idealised womanly beauty.

DIOR AND BEYOND

The death of Christian Dior in 1957 marked the end of a century of domination by haute couture over Western fashion.

But by the late 1950s the nature and sources of style began to change. Dress began to lose its formality. Gloves and hats were no longer compulsory. The accepted conventions for day and evening wear grew less distinct. A new generation of women emerged, no longer attracted to the allure of a couture garment requiring countless fittings and bearing an expensive price tag. Ready-to-wear clothes in standard sizes and styles that could be purchased in one visit to a boutique took over. A revolution in social values, particularly the influence of feminism and the needs of career women, changed fashion forever. The authority of haute couture was lost, and its influence faded. The Golden Age of Fashion was over.



MORRIS

The embroidered panel *Poesis*, designed by two Pre-Raphaelite artists Edward Burne-Jones and William Morris in about 1880, depicts Poetry as a woman seated on a throne surrounded by the Muses and Sages.

These artists wanted to return to the simplicity of the art of the 15th century. Instead of depicting contemporary clothing in their works they clothed figures in tunic-like garments which accentuate the natural shape of the body, recalling the soft draping of classical dress.

40. William MORRIS, designer
Great Britain 1835–1896
Bird, fabric 1878
wool, woven double cloth

41. THE ROYAL SCHOOL OF
ART NEEDLEWORK, London
est. 1872
William MORRIS, designer
Great Britain 1834–1896
Edward BURNE-JONES, designer
Great Britain 1833–1898
Poesis c.1880
wool, cotton

42 Henry HOLIDAY, designer
Great Britain 1839–1927
Catherine HOLIDAY, embroiderer
died 1924
Wall hanging or portière 1887
silk on linen

43. GREAT BRITAIN
Tablecover c.1880
silk satin, silk embroidery thread,
cotton

44 ASCHER LTD, London
Christian BERARD, designer
France 1902–1949
Allegory, scarf 1947
screenprint on silk

45. ASCHER LTD, London
Graham SUTHERLAND, designer

ASCHER

During the second world war headscarves were worn as a practical alternative to hats. This trend encouraged Zika Ascher, who with his wife Lida founded the firm Ascher Ltd in 1941 to commission important contemporary artists to design scarves. Each artist was asked to create a design for a square of thirty-six inches (ninety-one centimetres) in any medium and using as many colours as they wished.

Great Britain 1903–1980
Black trellis, scarf 1947
screenprint on rayon

46. ASCHER LTD, London
André LANSKOY, designer
France 1902–1976
Scarf 1947
screenprint on silk

47. ASCHER LTD, London
Henry MOORE, designer
Great Britain 1898–1986
Bird design, scarf 1947
screenprint on silk

48. ASCHER LTD, London
Robert COLQUHOUN, designer
Great Britain 1914–1962
Cornish landscape, scarf 1947
screenprint on silk

49. ASCHER LTD, London
Henry MOORE, designer
Great Britain 1898–1986
Family group, scarf 1947
screenprint on silk

50. ASCHER LTD, London
Henry MOORE, designer
Great Britain 1898–1986
Standing figures, scarf 1947
screenprint on silk

51. ASCHER LTD, London
Henri MATISSE, designer
France 1869–1954
Scarf 1947
screenprint on silk

52. ASCHER LTD, London
Mario NISSIM, designer
Greece
Abstract figures no. 2 scarf 1947
screenprint on silk

53. ASCHER LTD, London
André DERAÏN, designer
France 1880–1954
Scarf no. 2 1947
screenprint on silk

54. REBE, Paris
Embroidery sample c.1950
for the couture house Balenciaga
silk ribbon, cotton guipure lace, glass
beads

55. REBE, Paris
Embroidery sample c.1950
for the couture house Dior
cotton, various straws, plastic
thread, pencil

MATISSE

The design on the Ascher scarf by Henri Matisse relates to the strong and simple forms of his famous 'cutouts' made using coloured paper. These were the astonishing late flowering of an artist then in his seventies, and explode with joy in life and nature.

Matisse celebrated beauty throughout his career, particularly the beauty of women. A superb Matisse linocut from 1940 is included in the companion exhibition to *Worth to Dior*, which has been selected from the collections of the Auckland City Art Gallery. *In praise of the female form* includes prints, drawings and sculptures from 1497 to 1953 and can be seen in the Upper Wellesley Gallery as you leave *Worth to Dior*.

FASHION ESSENTIALS

The great couture houses from Worth to Dior nurtured and encouraged associated industries that produced fashion accessories ranging from small details, such as feather fans, silk stockings, hat pins, coin purses, brassières and nylon stockings, to the indispensable and dominant focus areas of hats and shoes. Like their modern counterparts, the great fashion houses would often co-ordinate exclusive accessory ranges to complement their fashions.

The designers and makers of head-dresses and footwear are often overlooked as we study the major artists of fashionable dress. Yet their contribution is vital to the achievement of a total ensemble.

56. FRANCE

Fan c.1890
various feathers from birds of Paradise, Humming bird and the Rifle bird, tortoiseshell, silk

THE CORSET

In the 1890s it was essential to wear a corset to maintain the fashionable monobosom, which produced the curious S-shaped profile. The corset was a very complicated garment made from as many as fifteen curved pieces of fabric on each side plus the gussets, all beautifully pieced together and encased with ribs of whalebone and steel.

57. GREAT BRITAIN

Corset c.1895
cotton, silk, whale boning, metal fasteners
Label: K. C. Real Whalebone corset

58. MRS ELIOT VAUGHAN,
London
Bodice from day dress c.1901
silk damask, silk chiffon, cotton
lace, silk satin ribbon, whale boning
Label: Mrs Eliot Vaughan, 71 Baker
Street, London

59. GREAT BRITAIN
Sovereign purse c.1904
silver

60. GREAT BRITAIN
Drawstring bag c.1905
cotton, crochet

61. GREAT BRITAIN
Bag c.1905
cotton, crochet

62. AUSTRIA
Drawstring bag 1916
cotton, crochet, glass beads

63. FRANCE
Evening bag c.1920
xylonite, diamante, silk cord, gilt

64. GREAT BRITAIN
Clutch bag c.1933
crocodile skin, leather

65. FRANCE
Wedding shoe heels c.1927
kid, diamante

FRANCE
Evening gloves c.1890
kid

66. FRANCE
Handbag c.1935
suede, amber, press stud fastener

67. FRANCE
Gloves c.1935
suede, ostrich feathers

68. FRANCE
Gloves c.1939
suede with punched design

69. BELGIUM
Gauntlets c.1939
kid, press studs

HATS

At the turn of the century hats were compulsory wear for formal and informal occasions as a sign of respectability. They were large and extravagantly trimmed. Hat pins secured the hat to the hairstyle, but as hats became larger, both hats and pins became more of a menace. Smaller, boater styles were more suited to sportswear. In the 1920's the new bobbed haircut led to a closer-fitting hat, called a cloche.

Fashions changed in 1929 and ankle-length skirts were being worn with longer, often curled hair. Small hats sat on one side of the head.

The fashion silhouette of the mid-1930s with broad shoulders and a higher waist looked best worn with head-hugging hats sitting high on the head.

After the second world war, Christian Dior revived hats as an important fashion accessory. His 'New Look' launched large wide-brimmed hats to balance the width of the new fuller skirts. But by the mid-1950's the art of coiffure took over. Permanent waves, hairspray and large bouffant hairstyles put the finishing touch to an outfit.

70. BERESFORD, London
Halo hat c.1946
velvet, feathers

71. AAGE THARRUP, London
Aage THARRUP, designer
born 1908
Hat c.1948
felt

72. GREAT BRITAIN
'Merry Widow' hat c.1908
plush velvet, ostrich feathers

73. ENGLAND
Picture hat c.1910
straw, ostrich feathers

74. MAISON GYP, Paris

Beret c.1925

shot silk, silk thread

75. MARGUERITE PARAF, Paris

Cloche 1925

silk grosgrain, silk petersham ribbon

76. JEANNE BARON, Paris

Cloche 1925

straw, silk satin ribbon

77. FRANCE

Evening hat c.1935

silk georgette, lamé, silk floss, silk

cord

84. PAULETTE, Paris

est. 1939

Picture hat 1954

glazed silk, tulle, horsehair, wire

85. JEANNE LANVIN, Paris

est. 1909

Toque c.1955

felt, silk petersham ribbon

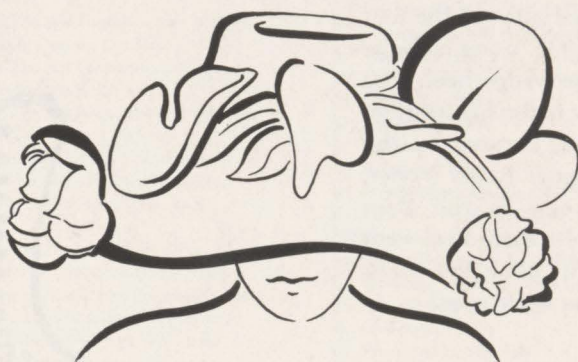
86. JEANNE LANVIN, Paris

Antonio Canovas del CASTILLO,
designer

working 1950-64

Hat 1956

silk velvet, wool jersey, silk bobble
braid



78. PISSOT & PAVEY, London

Toque c.1938

felt, sequins

79. MARIE, Paris

Hat c.1939

felt, velvet, plastic, diamante

80. S.F. TAYLOR & SON, Bristol

Hat c.1924

lamé, metallic threads, osprey
feathers, wire

81. AMELIE, Paris

Beret c.1944

straw, imitation flowers, tulle

82. AMELIE, Paris

Hat c.1948

felt, cock feathers

83. RUDOLPH, London

Boater c.1950

leghorn straw, velvet, ribbon, pearl
ornament

87. CHRISTIAN DIOR, Paris

est. 1947

Picture hat c.1956

straw, artificial flowers

88. JEANNE LANVIN, Paris

est. 1909

Antonio Canovas del CASTILLO,
designer

working 1950-64

Hat c.1958

silk velvet, ostrich feathers

89. MADELEINE GUY, Paris

Turban c.1950

velours, suede, silk petersham
ribbon, silk taffeta

90. ERIK, Paris

Hat c.1944

velvet, ostrich feathers

SHOES

From the nineteenth century until 1910, women's feet remained hidden under long garments. In Victorian times the buttoned or laced boot was correct outdoor wear, and this continued until 1920.

After 1920 the shoes became a visible and dominant feature of fashionable dress.

By the 1930's shoes were simpler and cut higher. Comfort became another important design consideration.

Salvatore Ferragamo, known as the 'Shoemaker of Dreams' revolutionised the design of women's shoes and created shoes in shapes that allowed the foot to flex. In 1936, using cork, he invented the wedge heel. The platform sole is also his creation. The stiletto, created by the French designer Roger Vivier, was first seen in the Dior collections. Its sharp heel went on to indent countless floor coverings the world over.

91. PINET, Paris

Boots c.1880

silk, leather, 22ct gold buttons

92. PINET, Paris

Boots c.1880

silk satin, chenille, leather

93. PINET, Paris

Boots c.1880

silk brocade, leather, gold buttons

94. PINET, Paris

Evening shoes c.1926

kid

95. PINET, Paris

Evening shoes c.1925

leather, silk

96. GREAT BRITAIN

Shoes c.1925

silk, diamante

97. BALLY, Zurich

Evening shoes 1930

silk brocade, metallic thread, kid

98. LILLEY & SKINNER, London

Platform shoes c.1946

suede

99. FERRAGAMO, Florence est.

1927

Salvatore Ferragamo, designer

1898-1960

Evening 'wedgie' sandal 1948

kid, cork



100. DELISO DEBS, New York

Shoes c. 1937

suede

101. GREAT BRITAIN

Boots c.1939

102. UNITED STATES OF AMERICA

Evening shoes c.1935

silk, metallic thread, leather

103. PANCALDI, Bologna

Evening shoes c.1956

silk satin, leather, diamante clasp

HISTORY AND ORIGIN OF BEQUESTS AND PURCHASES AT THE NATIONAL GALLERY OF VICTORIA

1. Presented by Lady Nicholson and her daughter, 1951. Worn by Lady Philips, South Africa. Born Florence Ortlepp, she married Lionel Phillips on 27 August 1885 and lived in the Orange Free State of Africa. She was the mother-in-law of Sir William Nicholson.
2. Purchased 1977.
3. Presented by Lady Nicholson and her daughter, 1951. Worn by Lady Philips, South Africa.
4. Presented by Lady Nicholson and her daughter, 1951. Worn by Lady Philips, South Africa.
5. Purchased 1977.
6. Purchased 1974.
7. Purchased 1974.
8. Purchased 1977.
9. Purchased 1974.
10. Purchased 1977.
11. Purchased 1986.
12. Purchased 1986.
13. Purchased 1977.
14. Purchased by The Art Foundation of Victoria, 1979. Worn by Lady Curzon, London.
15. Purchased by The Art Foundation of Victoria, 1979. Worn by Lady Curzon, London.
16. Purchased by The Art Foundation of Victoria, 1979. Worn by Lady Curzon, London.
17. *Dress* Purchased by The Art Foundation of Victoria, 1979. Worn by Lady Curzon, London
Cloak Purchased by The Art Foundation of Victoria, 1979.
Worn by Lady Curzon, London. Born Grace Elvira Hinds, the daughter of J. Monroe Hinds, United States Ambassador to Brazil. Her first marriage was to Alfred Duggan after whose death she married Lord Curzon as his second wife in 1917. Lord Curzon was the Viceroy of India and later an influential member of British Parliament.
Shoes Purchased 1977.
18. Purchased by The Art Foundation of Victoria, 1979. Worn by Lady Curzon, London.
19. Purchased 1971.
20. Presented by Mrs Gordon Landy 1983.
21. Purchased 1974.
22. Purchased 1977.
23. Purchased 1974.
24. Purchased 1974.
25. Purchased 1982.
26. Presented by Mrs A. Wilson 1982.
27. Purchased 1977.
28. Purchased 1974.
29. Purchased 1974.
30. Presented by Sarah Bostock 1993. Worn by Janet Lovell Moran at her marriage to Harold James Carter in Melbourne on 24 May 1940.
31. Presented by Mrs E. N. Tegner 1977.
32. Presented by Mr John Kenny 1986. Worn by Mrs Nigel Newton at a ball to commemorate the visit of Queen Elizabeth II to Melbourne in 1954.
33. Purchased 1972.
34. Presented by Lady Philips 1980.
35. Presented by Beatrice Henderson 1988.
Shoes Presented by Miss Irene Mitchell 1975.
Hat Presented by Thomas Harrison 1980. Worn by Madame de Wolf, Melbourne.
36. Purchased 1972.
37. Purchased 1972.
38. Purchased 1993.
Shoes Presented by Norma Tullo 1988. Worn by Norma Tullo on the occasion of her wedding in Rome.
39. Purchased 1972.
Hat Purchased 1975.

TEXTILES

40. Purchased 1985.
41. Purchased through the Art Foundation of Victoria with the assistance of Miss V. MacD. Anderson, Founder Benefactor and Mrs E. E. O. Lumsden, Founder Benefactor 1992.
42. Purchased 1976.
43. Presented by Mr Rex D. Jones and Mrs I. D. Gowan 1977.
44. Purchased 1948
45. Purchased 1948.
46. Purchased 1948.
47. Purchased 1948.
48. Purchased 1948.
49. Purchased 1948.
50. Purchased 1948.
51. Purchased 1948.
52. Purchased 1948.
53. Purchased 1948.
54. Presented by Marie-Andrée Jouve, Director, Balenciaga Archives, Paris 1993.
55. Presented by Marie-Andrée Jouve, Director, Balenciaga Archives, Paris 1993.

FASHION ESSENTIALS

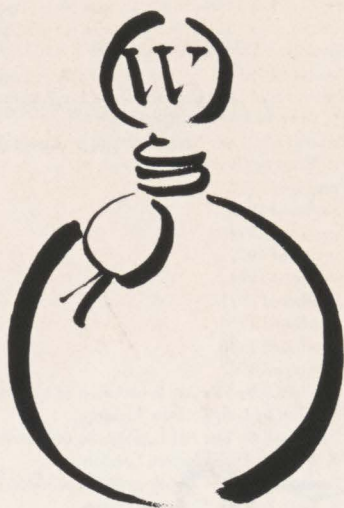
56. Presented by Miss Bell 1973.
57. Presented by Mrs Adelaide F. Smith.1983.
58. Purchased 1974.
59. Presented by Mrs A. B. Milic 1972.
60. Purchased 1974.
61. Purchased 1974.
62. Presented by Mrs G. M. Snyers.
63. Purchased 1974.
64. Presented by Mrs Rhonda Thomas 1989.
65. Presented by Mrs Rhonda Thomas 1989.
66. Presented by Robyn Scott on behalf of the estate of a Melbourne lady 1984.
67. Presented by Mrs Gordon Landy 1983.
68. Presented by Mrs Pringle from the estate of Mrs Guy Bakewell 1982.
69. Presented by Mrs Peter B. Cooper 1983.

HATS

70. Presented by Mrs Dunster 1975. Worn by Miss Reta Findlay, Director of Georges Ltd, Melbourne.
71. Presented by Miss V. Carrad 1968. Worn by Miss Reta Findlay, Director of Georges Ltd, Melbourne.
72. Purchased 1974.
73. Purchased 1974.
74. Purchased 1974.
75. Presented by Lady Vestey 1980. Worn by Dame Nellie Melba.
76. Presented by Lady Vestey 1980. Worn by Dame Nellie Melba.
77. Purchased 1977.
78. Presented by Thomas Harrison 1980. Worn by Mrs Douglas Stephens, Melbourne
79. Presented by Mr Rex D. Jones and Mrs I. D. Gowan 1977.
80. Purchased 1977..
81. Presented by Mrs Dunster 1975. Worn by Miss Reta Findlay, Director of Georges Ltd, Melbourne.
82. Presented by Miss V. S. Carrad 1968. Worn by Miss Reta Findlay, Director of Georges Ltd, Melbourne.
83. Presented by Thomas Harrison 1980. Worn by Mrs McBeath, Melbourne.
84. Presented by Thomas Harrison 1980. Worn by Mrs I. F. S. Vincent, Melbourne.
85. Presented by Mrs S. M. Wauchope, 1991. Worn by Mrs Jacobson, Melbourne.
86. Presented by Thomas Harrison 1980. Worn by Mrs Harold Darling, Melbourne
87. Purchased 1972.
88. Presented by Mrs John Mullany 1980. Worn by Mrs John Mullany, Melbourne

SHOES

91. Presented by the National Gallery Women's Association 1974.
92. Presented by the National Gallery Women's Association 1974.
93. Presented by the National Gallery Women's Association 1974.
94. Presented by Miss Nina Bagot 1972.
95. Presented by Mrs John Allen 1985.
96. Presented by Mrs Gordon Landy 1983.
97. Presented by Rowena Clark 1982.
98. Presented by Mrs Dunster 1975. Worn by Reta Findlay, Director Georges Ltd, Melbourne.
99. Presented by Miss V. Carrad 1968. Worn by Miss Reta Findlay, Director of Georges Ltd, Melbourne.
100. Presented by Robyn Scott on behalf of the estate of a Melbourne lady 1984.
101. Purchased 1983.
102. Presented by Robyn Scott on behalf of the estate of a Melbourne Lady 1984.
103. Presented by Mrs Aubrey Gibson 1981.



FRAGRANCES FROM COUTURE

In 1922 Jean Philippe Worth, the son of founder Charles Frederick Worth, came upon the idea of creating a perfume that could embody the spirit of that great and influential fashion house. The fragrance he was looking for was to suggest Mediterranean nights, warm and bewitching with the scent of jasmine and tuberose. To determine the correct formulation, he chose the perfumer Maurice Blanchet, and for the perfect bottle, he asked his friend Rene Lalique, one of the greatest glassmakers of all time.

Lalique's blue ball with stars, together with M. Blanchet's scent was named "Je Reviens, Dans le Nuit" and is still available today.

But Worth was not the only fashion house to incorporate perfumes into their range of haute couture and accessories. Paul Poiret and Lucien Lelong both had perfumes under their name, and one of the most famous, Coco Chanel's "Chanel No.5", was introduced at the same time.

LOCAL STOCKISTS OF JE REVIENS BY WORTH ARE:

Smith & Caughey - Queen Street; Lumsden & Kerr Pharmacy - Browns Bay; St Lukes Pharmacy - St Lukes Shopping Centre; Thomson-Mace Pharmacy - St Lukes Shopping Centre; David Gould Pharmacy - Parnell; Dennis Magness Pharmacy - Milford; Hamblins Pharmacy - Pakuranga; Robin Garlick Pharmacy - Papatoetoe; Pharmacy 246 - Queen Street; Eric Parr Pharmacy - St Heliers; Murray Dunn Pharmacy - Manukau Street; Post Office Pharmacy - Birkenhead; Shore City Pharmacy - Takapuna; Lynnmall Pharmacy - New Lynn; French Perfumery - Queen Street; John Savory Pharmacy - Howick; Peter Wigmore Pharmacy - Devonport; French Connection - Hamilton; Neville Kane Pharmacy - Hamilton.



Fashions
change...

Style is
forever.

We are proud to present this seasons
finest, as Winter goes on parade,
April 20-29 in Centre Court



S^t L U K E S

THE CENTRE OF ELEGANCE

RESEARCH LIBRARY
AUCKLAND CITY ART GALLERY

Worth



to Dior