

ACKNOWLEDGEMENTS

FILM

Models

Alice Kay
Alice Markby
Amy Isobel Berthelson
Ana Moser-Caley
Arihana Tairaoa
Barbara Brinsley
Charlotte Chambers
Duncan Chambers-Watson
Emily Daly
Grace Hurring
Isabella Shields
Janelle Drinkwater
Josie Hemi
Julia Kibblewhite
Kayla Drinkwater
Lucy Anderson
Meg O'Connell
Michaela Poots
Rebecca Scarlett
Sonya Heney
Sarah Johnston
Tayla O'Driscoll
Yulia Kiseleva

Dressers

Danielle Visser
Justine Tindley
Rose Tamplin

Production Co-Ordinator: Lauren Gutsell

Backstage: Antonia Woods

Camera: Ted Whitaker

Director: Tim Pollock

Mannequins courtesy of

Gus Fisher Gallery
Otago Museum
Collectibles, Dunedin.

HOME SEWN is toured by the New Zealand Fashion Museum and curated by Doris de Pont in collaboration with the Dunedin Public Art Gallery

fashion NEW ZEALAND **Museum**

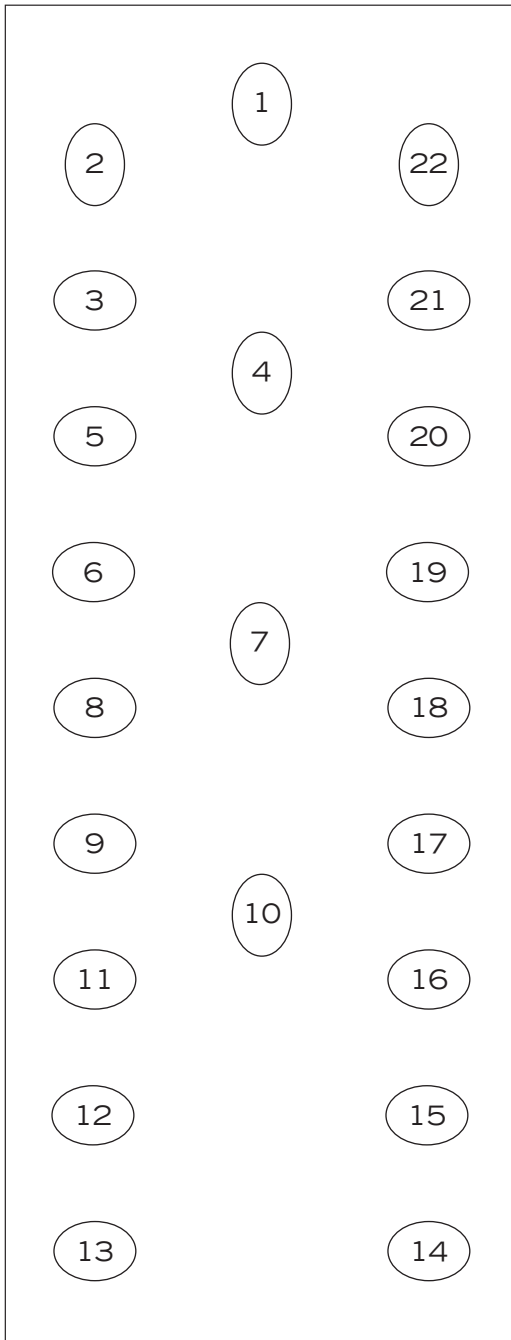
FREE 10am - 5pm daily
30 The Octagon Dunedin
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A department of the
Dunedin City Council



HOME SEWN

ORIGINAL NEW ZEALAND FASHION

◀ exit to stairs and gallery foyer



projector screen

1. DIANN WAUGH

Wedding dress and veil May 1971

Polycrpepe

Courtesy of Diann Waugh

When it came to her wedding dress, Diann was determined that it would be fashionable; worthy of the glamorous department store Biba of London, in fact, and be reminiscent of a nun's habit.

The design was based on a photograph she had seen in a magazine, but she designed the pieces herself and had a local dress-maker assist with the trickier aspects of the construction.

The most enjoyable part of the process was to help with the hand beading on the belt and headdress, something she has always loved to do.

2. DONNA TULLOCH

Madam Butterfly 1998

Jacket - Taffeta furnishing fabric

Dress - Polyester knit

Private Collection

The dress was inspired by Donna's 1988 Benson & Hedges Fashion Awards entry and the music of Malcolm McLaren's 'Death of Butterfly'.

This piece saw the beginning of a love for architectural draping which is still the trade mark of Mild-Red today.

3. MARGERY BLACKMAN

Evening Skirt and Jacket

early 1970s

velvet and hand-woven braid (by Margery Blackman)

Courtesy of Margery Blackman

Sleeveless vintage shell top

c 1960s

silk

Courtesy of Violet Faigan

Margery made this outfit to wear at a winter evening dinner for Otago University Home Science Alumnae in July 1972. At the time she was exploring various weaving techniques including braiding, so she chose blue velvet to set off the colourful band she had woven. The six panel long skirt was designed to complement the simple jacket and to display the braid. She wore a cream silk blouse with the jacket.

4. GRANT MAHY

Denim & Tartan Kilt (2004), Black wool hat, Blue velvet jacket (2005),

Black perforated top (2000)

Kilt: denim, wool and velvet, hat: wool,
jacket: velvet with silk lining and chrome
buttons, Top: ostrich leather

Courtesy of Grant Mahy

Grant Mahy trained as a kilt maker and once he had mastered the traditional techniques incorporated unusual materials into his designs with great success. This kilt is fashioned from recycled denim, wool and velvet and is worn with a vintage black wool piper's hat (originally worn by his father) a velvet, silk-lined jacket and a perforated ostrich leather buckled top.

5. NAOMI (BYLLEE) MCDONALD

Ball Dress c.1956—1958

Printed silk satin, taffeta lining

Loan courtesy of Mary Jane O'Reilly,
Auckland

This asymmetric dress was made for the annual Plunket Ball, part of the winter social calendar in Eastbourne, Wellington. Short ball dresses were not usual at this time and this one was sure to have turned heads.

6. COLLEEN WRIGHT

Evening Dress 1974

Polyester crepe

Loan courtesy of Colleen Wright, Auckland

Colleen says that sewing was a huge part of her family life, and still is 53 years later. Colleen was President of the Pakuranga Plunket Committee and made this dress to wear to a Black & White Ball fundraising event that was held in the local school hall.

7. MARGO BARTON

Enameled copper top, leather jodhpurs and black hat 1983

copper, leather and felt

Courtesy of Margo Barton.

The cold enameled copper top was made while Margo was studying at Fashion Design Studio, at East Sydney Technical College, Sydney, to wear to the fashion school ball and has been worn many times since with all sorts of black base garments including these black leather jodhpurs made in 1981.

Placed with these is a fur felt peach skin velour hat originally blocked by Margo in 1983.

8. MARION (MAISIE) MAY

LOVE BAXTER

Ball Dress c. 1950s

Organza, embroidered organdie, taffeta lining, sequins, self-made flowers
Loan courtesy of Sheena Mason & Joanne Davidson, Auckland

This dazzling dress shows off the 1950s “new look” silhouette of soft shoulder, nipped waist and full skirt.

The voluminous shape of the skirt is created through meters of fabric and a heavy band of interfacing along the hem, supported by the horizontal tucks and gathered flounce of the lining.

Whilst completely stunning on the outside, this dress offers much more than meets the eye.

9. TANYA CARLSON

Floral dress with hand beading

Vintage (1930s) printed rayon crepe, Vintage embroidered tulle, glass beads, acrylic sequins, domed shank buttons
Courtesy of Tanya Carlson

Tanya made this dress to wear to her store manager, Sara Jackson-Falconer's, wedding in Central Otago in February 2006. She chauffeured the bride to Peregrine Winery in her silver 1981 XJ6 Jaguar. She wore the dress again to iD 2006 where her finale model wore the bride's tiered lace dress.

The fabric is a printed 1930's crepe which was from a collection purchased from Frangipani (a vintage store in Moray Place) with an embroidered tulle trim which she then hand beaded.

10. STEPHEN JONES

A Space Age Modern version of a traditional Trilby

September 2011

Transparent Navy/Blue and Silver Crin
Stephen Jones Private Collection
(en route ETA: Monday 11 March)

11. JANE MALTHUS

Mustard sleeveless dress 1986

from a Vogue American Designer pattern (Calvin Klein)

Linen/Polyester blend, antique shell buttons

Private Collection, Dunedin

The Calvin Klein pattern appealed to Jane as being very much of its time, and she loved the bag effect waist at the back. It was simple to make and the fabric was a good choice for that style. Jane wore it a lot in the summer of that year.

12. LELA JACOBS

Vest & Sleeves c. 2005—2006

Resin coated herringbone linen, silk georgette

Loan courtesy of Lela Jacobs, Lela Jacobs label, Auckland

Fashion designer Lela Jacobs created this two piece garment in the spirit of artistic experimentation.

The vest was made in 2005, before she established her label, and she describes the process as “when I first discovered the magic of silk.” The soft, flowing, semitransparent fabric contrasts with the solidity of the resin coated sleeves, which were influenced by Victorian era fashions, and were made the following year.

13. MARGARITA ROBERTSON

Blouse 1970

Skirt and Boxers 2012

Flocked sheer nylon, vintage scarves
Loan courtesy of Margarita Robertson,
NOM*d label, Dunedin

Margarita Robertson explains, "I'm still attracted to this type of fabric in op shops and vintage stores, pretty impractical, with its stiffness and nylon content. But I love it all the same!"

She was taught to sew primarily by her mother, who had worked as a machinist in Dunedin's clothing manufacturing industry. Motivated by a desire to make her own clothes and employed in the Rank Xerox office at the time, Margarita found the two pieces of fabric she used for the blouse in her mother's collection of old fabrics.

The blouse is displayed with a NOM*d skirt and pair of boxers made from vintage scarves. Reusing vintage garments and reinterpreting utilitarian clothing and uniforms in new and unexpected ways have become integral elements in NOM*d's signature – timeless fashion that incorporates the past and applies new interpretation and vision to make it modern.

14. VIOLET FAIGAN

Reworked vintage pink strapped dress and green fringed dress 2012

rayon, silk

Courtesy of Violet Faigan

PRINCE OF BUTCHERS

by Violet Faigan

Fringed and beaded necklace and belt 2012

Vintage Fringing and found objects
Courtesy of Violet Faigan

Violet has always had an interest in retaining the excitement of raw materials. Reworking vintage garments to give them

a contemporary edge is something she has done since her early teenage years. Her sewn jewellery is sold under the label Prince of Butchers, launched in 2012.

15. CHARMAINE REVELEY

Urban Fusion 2001

Leather and Cotton Canvas
Courtesy of Charmaine Reveley

A cream and stonewashed leather top with hand detailing that Charmaine made while she was a student at the Otago Polytechnic. She designed and made the outfit to wear to the Smirnoff International Fashion Awards and, subsequently wore it frequently.

16. FRAN CARTER

Dinner Dress 1990

Figured silk

Loan courtesy of Fran Carter, Auckland

Fran Carter needed a new outfit for each formal function she attended to entertain her husband's international business colleagues. An adept sewer, Fran made all her clothes for such occasions, including this dress made from silk her husband bought in Hong Kong and a Vogue Paris Original pattern by Emanuel Ungaro.

17. KARLA KNUEFERMANN

Two Piece Day Dress c.1971-1972

Cotton/polyester; embroidery cotton
Loan courtesy of Karla Knuefermann,
Hamilton & Turet Knuefermann, TK label,
Auckland

The simple design complements the exquisite and fashionably 1970s folk-themed hand embroidery.

18. CHARMIAN SMITH

Black silk dress with slit back and diamante buttons c. 1987 silk

Courtesy of Charmian Smith, Dunedin

Charmian Smith taught herself to sew as a student because she couldn't afford to buy the sort of clothes she wanted to wear. She still continues to make her own clothes. After returning from her OE in 1980, she worked for a decade in television and theatre as a wardrobe mistress and costume designer, except for a brief period after being made redundant TVNZ in 1987 when she opened Costume, a boutique featuring clothes by Dunedin designers.

With experience dressing people for particular roles, she designed and made this dress for herself as a suitable outfit for a designer to wear to the Benson and Hedges Awards for which she had received a nomination.

19. KAY PUTT

Party Dress 1960

Satin brocade, interfacing, lining
Loan courtesy of Kay Putt, Auckland

This dress is a combination of a much-loved and often-used shift dress pattern with a self-designed wrap overskirt in the same fabric backed by stiff interfacing to create a tulip shape.

20. CLARE SMITH

Two Piece Ball Dress 1965

Thai satin
Loan courtesy of Clare Smith, Kaitaia

Though appearing simple and understated, this dress is made from

an incredibly complex Paris Vogue Original pattern by Jacques Griffe. The faux ribbons emerge from real bound buttonholes and the over top is cut as one single bias piece. Worn to the Ministry of Works Ball in Wellington in 1965 where her brother worked, Clare recalls that balls were an important part of the social scene in the 1960s.

21. BARBARA BRINSLEY

Day Dress 1966

Silk chiffon, taffeta lining, velvet ribbon
Loan courtesy of Barbara Brinsley, Dunedin

Brought up in Southland in a family of sewers, the allure of being able to produce well-finished, quality items of clothing attracted Barbara Brinsley to sew garments like this silk dress, originally worn to her sister's wedding in Invercargill.

22. MARIE STRAUSS

Opera Coat and Golden Dress 2009

Coat - Silk Taffeta, Dress - Shot silk
Private Collection, Dunedin

Marie had always wanted a Manuel Pertegaz Opera Coat and her daughter's wedding in 2010 gave her the perfect excuse to design a coat inspired by that spectacular creation.

The finished coat required 10 metres of purple silk taffeta and was worn with a simple gold shot silk sheath. Never a shrinking violet, Marie wanted to create an outfit that was unashamedly baroque - an exercise in pure extravagance.
