

AFTER FIVE

FASHION FROM THE DARNELL COLLECTION

14 SEPTEMBER – 10 NOVEMBER 2013

EDUCATION NOTES Stage 4 & 5 Textiles Technology

A Hazelhurst Regional Gallery and Arts Centre touring exhibition

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NEWCASTLE ART GALLERY

Laman Street Newcastle 2300 | 02 4974 5100 | www.nag.org.au

Open Tuesday to Sunday 10.00am - 5.00pm

Dance dress c1927 silk crepe glass beads and gelatin sequins. Gift of Rosa Perlman 2013. Darnell Collection



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EXHIBITION OVERVIEW

After Five: Fashion from the Darnell Collection is a major exhibition of fashion, presenting over 40 unique garments and accessories from around the world by iconic designers including Christian Dior, Mary Quant, Oscar de la Renta, Bruce Oldfield, Adolfo, Emilio Pucci, Emanuel Ungaro, Christopher Essex and Moschino.

The exhibition is entirely drawn from *The Darnell Collection of International Vintage Couture*. Now considered Australia's largest private collection of fashion; the collection has an intriguing provenance.

The core of the collection was put together by Doris Darnell, a Quaker from Pennsylvania, who from the 1930s gathered together items of clothing worn by her wealthy friends and acquaintances. Of particular interest were the glamorous garments worn for special occasions.

In 2004 Doris bequeathed half her collection to an American university, and the other half to her goddaughter, Charlotte Smith. Since inheriting her godmother's collection of precious fashion, Charlotte has continued to develop the collection, which now numbers over 6000 items including garments, shoes, jewellery, evening bags and hats. New acquisitions by Charlotte have resulted in many of the works represented in the exhibition bearing an Australian provenance.

With gowns by some of the greatest names in fashion, as well as some talented but little-known designers, the exhibition illustrates stylistic moments in fashion, and explores how and why eveningwear has changed for women over the years.

Commencing in the 1920s and spanning the decades to the current day, the exhibition presents garments originally worn to cocktail soirees, balls, opening nights at the theatre, charity events, graduation parties and red carpet galas, and for dancing at nightclubs and discotheques.

First shown at Hazelhurst Regional Gallery & Arts Centre in early 2013, Newcastle Art Gallery has worked alongside Charlotte Smith to expand the range of material on display and curate a new exhibition experience just for Hunter audiences.



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STUDENT TASKS

In the Gallery - *Fashion sketching and style identification*

Compare and contrast. Select TWO innovative garment design styles from the exhibition and make a record of the following information;

- name the designer and date
- sketch silhouette or garment outline
- name style line of the bodice, eg: fitted or loose, sheath, empire, princess, bias cut
- name skirt style, eg: bell, sheath, straight, A line, circular
- label and sketch decoration methods, eg: beading, embroidery, quilting, printing
- identify construction methods used in the design and fit of the garment, eg: drape or bias cut, pleating, fullness or flare
- name the fabric and fibre from the details given.

In the classroom - *Digital presentation of one decoration technique*

Investigate the history of a garment decoration technique that you viewed in the Gallery. Identify how changes in society and culture may have influenced the development of the decoration technique. Collect information, images and or samples to include in a digital presentation to be performed in front of your fellow students.

See the following information for examples of decoration techniques (following page).



DECORATION TECHNIQUES

Applique

The term applique comes from the French, meaning *to put on*. Applique techniques apply or attach pieces of fabric on top of or each other. Sections can be sewn together by hand, machine or even glued together. Many different types of fabric can be combined in applique, and there are many patterns available. Modern artists, such as British conceptual artist Tracey Emin, use appliques of cut out letters to express written opinions in visual art.

Printing

Two of the most popular traditional methods for printing onto fabrics are screen printing and block printing. Screen printing designs are drawn onto a screen and a blocking material is used to prevent dye reaching certain parts of the fabric. The dye is squeezed through the screen onto the fabric beneath. In simple block painting, as seen in many folk crafts, a wooden stamp is dipped in dye then printed onto a plain fabric. These printing blocks are available at craft shops and can be used by beginners.

Beads and Sequins

The application of beads and sequins to fabric has an ancient history. From the jeweled costumes of royalty to simple peasant designs, fashion enthusiasts have enjoyed adding sparkle to their clothes. Computer-operated machines are often used to sew on beads and sequins in complicated designs; however in some places, tiny beads and sequins are still sewn on by hand. In India, mirrors are often sewn onto fabric, providing additional light-reflecting properties.

Embroidery

Embroidery is another ancient form of decoration where stitches are used to create a pattern on fabrics. There are many different stitches including simple back stitches, raised knotted three-dimensional stitches and highly decorative double stitches that use two colors of thread at once. Historically, women would create decorative 'samplers' with writing and stitches to show off their embroidery skills. Beginners can practice drawing a simple design on a piece of fabric and filling it in with stitches they know.

Painting

Freehand painting on fabric is particularly popular with artists and crafts people working with silk. Modern silk painting gained popularity in France at the start of the twentieth century. Designs using French or French-inspired dyes are usually painted on white silk from Asia. However fabric painting is also popular with young crafters and artists, who use fabric paints to add freestyle designs to T-shirts. Specialist fabric paints are available that give a raised, three-dimensional finish.



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STAGE 4 AND 5 SYLLABUS OUTCOMES

1 knowledge and understanding of the properties and performance of textiles	4.1.1 describes the properties and performance of textile items	5.1.1 explains the properties and performance of a range of textile items
3 knowledge, understanding and appreciation of the significant role of textiles for the individual consumer and for society	4.3.1 describes historical, cultural and contemporary perspectives that influence textile design, construction and use	5.3.1 analyses the influence of historical, cultural and contemporary perspectives on textile design, construction and use

IMAGE CREDITS:

Page 1: Pierre Balmain *Black kimono dress* c1970. Gift of Lucinda Mayer. Darnell Collection

Page 2: *Dinner dress* c1938 silk crepe trimmed with glass and metal beads. Gift in memory of Deborah McKeown 2006. Darnell Collection

Page 3: Bruce Oldfield *Evening dress* c1985 silk and sequins. Acquired by Charlotte Smith. Darnell Collection

ABOUT THIS RESOURCE

Newcastle Art Gallery supports experience based learning and strongly suggests that these education worksheets be used in conjunction with a visit to the exhibition,

After Five :Fashion from the Darnell Collection 13 September – 10 November 2013

This resource was developed by Newcastle Art Gallery, with text adapted from content by Museum Studies and Education Consultant Kathleen Moss and Hazelhurst Regional Gallery and Arts Centre

Additional resources supporting the exhibition:

After Five: Fashion from the Darnell Collection exhibition catalogue, available at the Newcastle Art Gallery shop \$10.00

After Five: Fashion from the Darnell Collection Kid's Art Trail with paper dolls, developed by Newcastle Art Gallery, available at the Gallery when you visit, and online at: nag.org.au/learning/resources

After Five: Fashion from the Darnell Collection fashion timeline, developed by Hazelhurst Regional Gallery and Arts Centre, available online at: nag.org.au/learning/resources